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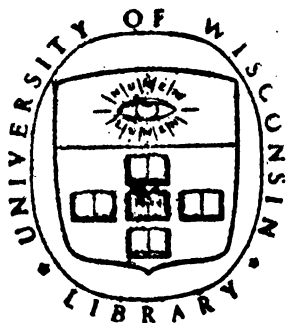
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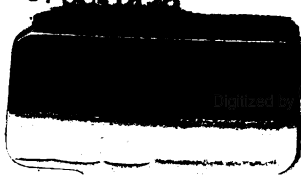
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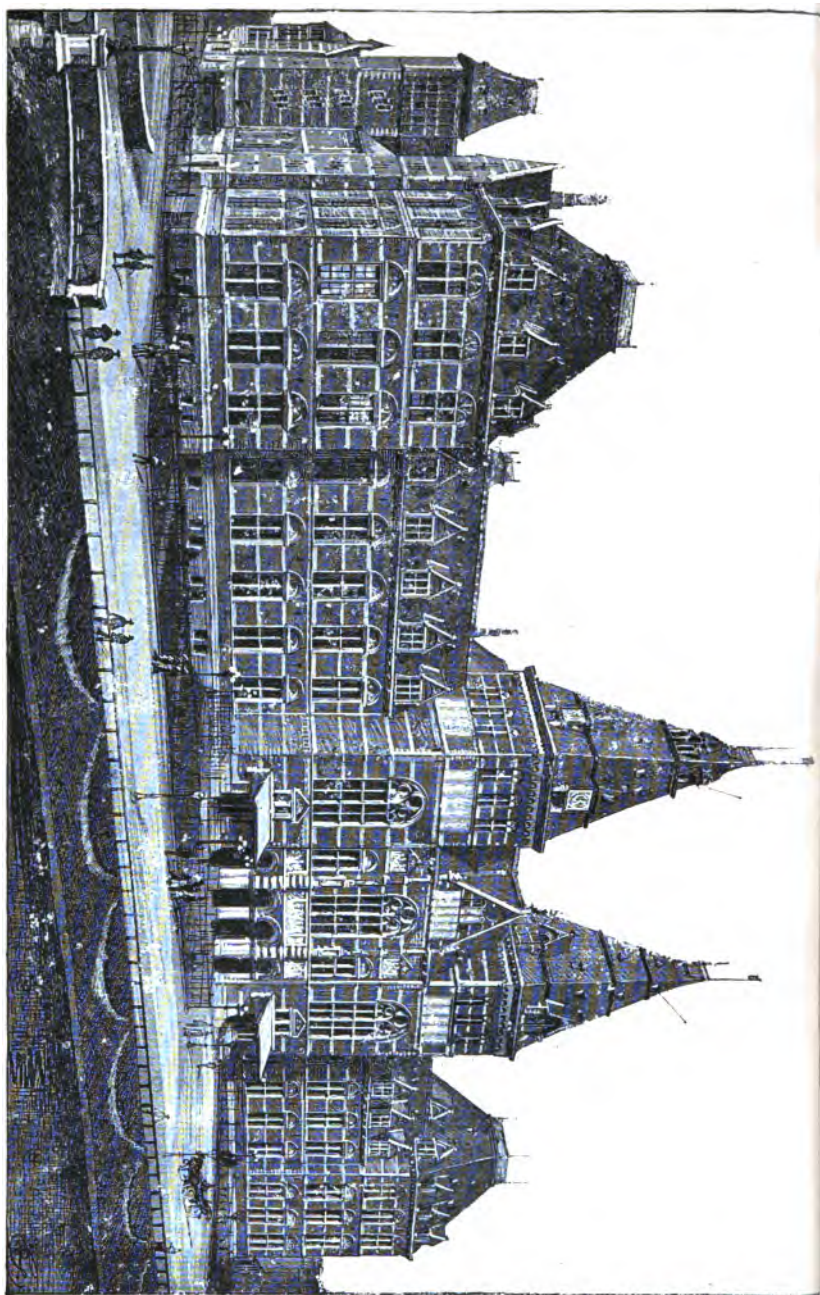
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GUIDE



VIEW ON THE NATIONAL MUSEUM.

GUIDE

A. R. S.

TO THE

NATIONAL MUSEUM

AT

AMSTERDAM *Holl.*

WITH

FORTY FIVE ILLUSTRATIONS

AND

TWO GROUND-PLANS

Third Edition : enlarged

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GUIDE

TO THE

NATIONAL MUSEUM.

Site. In connexion with the foundation of the Museum it is a fact worth notice, that the ground on which it is built was presented by the City of Amsterdam to the State. It occupies an area of three hectares of which are occupied: for Museum and Director's

dwelling	11,000	square meters
for fragments of Old-Dutch architecture	500	” ”
for Trainingschool	350	” ”
total	11,850	square meters.

The open space is laid out in gardens in the Dutch style of the 17th and 18th centuries, where clipped hedges of beech and box are

variegated by bowers and a maze. Remains of Dutch monuments of architecture, of late years taken down in various towns, have been erected again here. Such are the old Bergpoort (Mountgate) of Deventer, from the year 1619, and the Heerenpoort (Lord's gate) of Groningen, from 1621, here built back to back against each other; while near the Deventer gate are placed some old pieces of ordnance obtained in 1888. Mutually connected and forming together an elongated quadrangle, we find against the western backwall of the Museum the following fragments of old buildings; *East side*: five arches taken from the groundfloor of the „Prinsenhof” (subsequently Military Academy) at Breda, the building of which was begun by Henry of Nassau in 1536, continued by his son René of Chalons, prince of Orange, and completed in the 17th century. Between the six columns of the Doric order with a raised entablature, resting on corbels, there are two round arched entrances, placed between an entablement of the Ionic order; the columns advance three quarters of their width; the frontals are broken by a square upper light, crowned by a smaller frontal. Very curiously this cornice serves as key-stone of the discharging arch which it breaks or closes in the middle. The three other arches have stone cross-bar windows, which formerly were on the outside provided with wooden shutters. The cornice is ornamented with Roman trophies, heads of sacrificial animals and festoons. Over it in five tympanums with pilasters of the Ionic order the masonry contains five sculptured escutcheons and two memorial stones. These tablets have been taken from the „Leprozenhuis” (hospital for lepers) at Amsterdam; they are the coats-of-arms of four Governors in 1735: Willem Pyl, Wolphert Hendrik Drinkveld, François Meerhout and Jan Frans De Famars, while the memorials refer to the laying of the foundation-stone of the south wing of the „Leprozenhuis” on March 3, 1735 by Arnout Noël (son of Aron Noël and of Sara Margaretha Meerhout) and Pieter Jacob Bert (son of Jan Antony Bert and of Catharina Susanna De Famars) ¹). The coat-of-arms in the fifth tympan with the year 1686 is that of the family Van Baerle. The cornice covering

¹) Cf. Jan Wagenaar, Amsterdam in zijne opkomst, aanwas, geschiedenissen, enz., (in its rise, growth, histories, etc.) Amst. 1765. Vol II p. 312.

this wall rests on beautifully sculptured corbels taken from the Harlem Townhall.

At the southeast has been placed the gate which formed the entrance of the „Gymnasium” (Grammar school), from the early part of the 17th century; it consists of pilasters on which rests an entablature the frieze of which is composed of sculptured heads and mosaic of bricks which, joined together in stars and circles, fill the space between the architrave and the cornice. Between the fronton is seen a small bust of Minerva with shield and lance and the devise: TUTA EST EGIDE PALLAS 1), while over the two outer pilasters there is twice the coat-of-arms of Leiden, supported by two lions couchant. The masonry of this wall contains besides some sculptured gable stones of various origin. The first façade on the south side shows portions of the house of Huygens at The Hague, built by Jacob Van Campen (at present the office of the Minister of Justice), from the 17th century with pilasters, arches of white stone, ornamented with palm branches, and also two statues, female figures on pedestals and representing horticulture and harvest, having formerly adorned the vestibule. The cartels have belonged to an ancient Amsterdam house. At the top, somewhat lower than the cornice, the masonry contains four festoons taken from the Guild-house of 1661 at Delft, demolished in 1876 2). The objects introduced in these festoons are emblems of the painters, sculptors, delfware-potters, bookbinders and glass-writers, of which crafts the formerly thriving St. Lucas-guild was composed. Turning round the corner we see on the westside the gate of the Admiralty, afterwards Navy Office at Rotterdam, built in 1644. It consists of a rounded arch, resting on imposts and closed with a key-stone. The pilasters are fluted and the capitals are in the guise of the Doric order; the capital with frieze, in which there are two triglyphs, has a cornice and fronton, which, broken in the middle, leaves room for a cartel surmounted by a globe. In the corners above the arch have been sculptured a couple of genii with laurel wreath and palm branches. The cartel contains the emblem of the Admiralty, two crossed anchors between which the letter P

1) Pallas with her shield protects Science. (Communicated by Prof. H. T. Karsten).

2) Cf. on this Guild-house, Bleyswyck. Beschryvinge (Description) van Delft 1667. (Sequel) p. 646.

is three times repeated, i. e. PUGNO PRO PATRIA 1). In the middle of the wall over this gate there is a stone with the Amsterdam coat-armour and the imperial crown, under which the inscription: TREEF-NEER-HUIS. The gable is taken from a house of the 18th century on the Prinsengracht and pulled down in 1880. The corner front next following formed part of the 'Stins' (mansion) at Franeker, demolished in 1887, built and formerly inhabited by the family Ockinga, afterwards the property of the ladies Telting, who made a present of the building to have it turned into an orphanage; it dated from the early part of the 17th century. On the south-west corner are placed pilasters, mouldings and ornamentation in elegant Renaissance from a house on the 'Damrak', from about the middle of the 16th century. Further we find again every species of sculptured frontage stones, and round the corner we see the north front of the said 'Stins' with picturesque steeple and gate. Among the frontage stones on the north façade one deserves attention, bearing the date of 1587 and representing two soldiers near some tents; it has been taken from the ancient soldiers' hospital of this place and is represented in Van Lennep and Ter Gouw's work: „De uithangteekens" (The Sign boards) (1, 297).

Opposite this wall are seen three columns and arches derived from the demolished Gothic Little Church at Edam.

In the east part of the garden is placed the official dwelling of the Director-in-chief of the Museum and also an academy of the Government Normal school for teachers of drawing. In this academy the pupils of this Normal school give instruction in drawing to pupils of the ages of 11 to 14 years. The school-money amounts to f 10.— a year. The lessons are given in summer from 7—9 a. m., and in winter from 6—8 p. m. The building contains eight rooms, porter's dwelling and a large stairway. In this stairway which has the shape of an apsis have been placed the ceiling paintings in wax colour taken from the church of Warmenhuizen (Prov. North-Holland). These remarkable pictures were made by the celebrated Jan Van Schorel and date from the year 1525 2). The subjects are taken

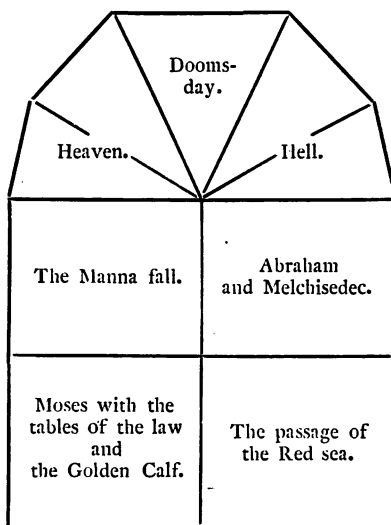
1) I fight for the Country.

2) Cf. Chronicle behind the Alkmaar Almanac of the year 1776.

from the Old Testament, but the dress of the persons represented is that of the time in which the painter lived. The distribution of the pictures in the vault is represented by the side of this.

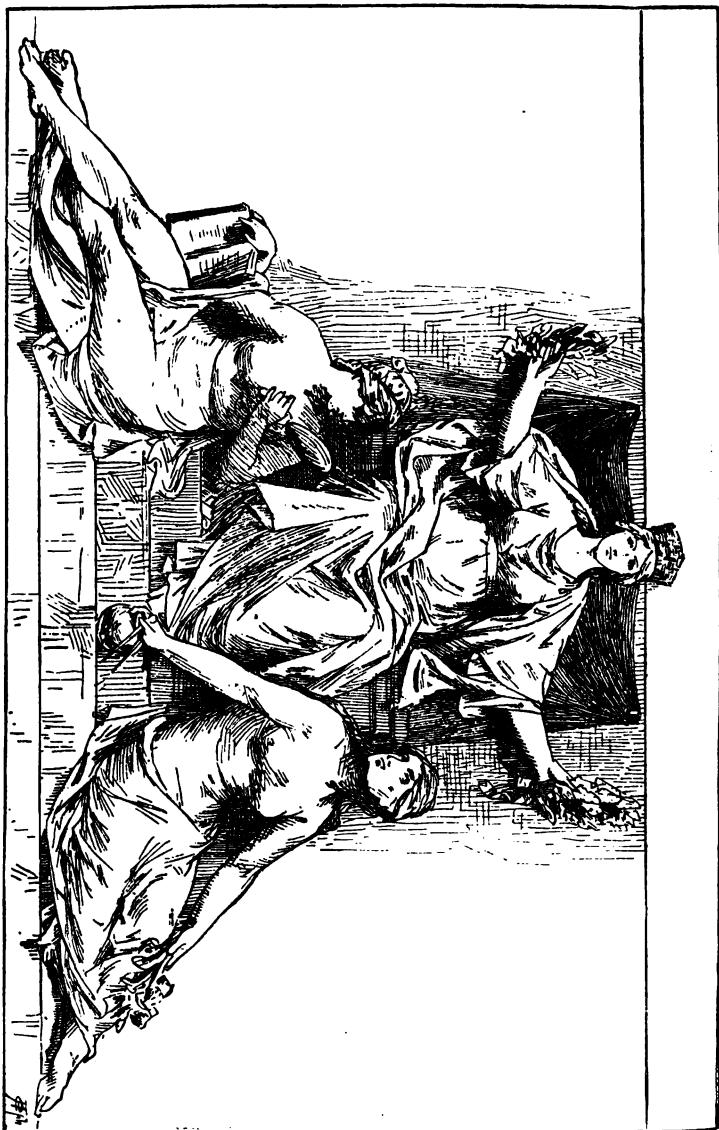
The whole has been bestowed on the Museum in 1890 bij the Churchwardens of the Reformed church at Warmenhuizen.

In the same stairway is also exhibited the original draught (cartoon) of a stained window formerly adorning the west wall (against which now the grand organ is placed) of the Great or St. Bavo's church at Harlem; it bears the date of 1541 and represents Bishop Georgius of Egmont in a kneeling posture, illustrated with family-arms, etc. The cartoon is exhibited as a loan of the Churchwardens of St. Bavo's.



Under the roons of the groundfloor have been made for the water supply in the military position of Amsterdam cisterns in brickwork having together a capacity of 375 M³. or 375.000 litres.

In the garden are further scattered the following more or less important objects of art. *Eastside*: a monumental pump come from Vianen, with the coat-of-arms of this town and of Louisa Christina, Countess of Solms—Braunsfeld, widow of Johan Wolfert Count of Brederode: the monument, built of white stone, is 5 meters high and bears the date of the year 1662. This pump is in connexion with the cisterns mentioned above. Two beautiful stone vases form the early part of the 18th century, marked P. v. B., brought from the country seat of „Groenwoud” near Leiden, an ancient bronze Chinese pagoda (grave-monument); Pluto and Proserpina, a group of statues, as also two busts ceded as a loan by Mr. J. Couturier. A sun-dial from the 18th century, on a finely chiselled pedestal in imitation of rock. *Westside*. Apollo and Daphne, group ceded as a loan by Mr. J. Couturier, three



THE VIRGIN OF HOLLAND BETWEEN TRUTH AND BEAUTY.
Central group of the relief over the archway.

stone garden statues, present of Mrs. Dowager A. P. Lopez Suasso, née De Bruyn, a marble statue of Juno, by Rombout Verhulst, as also a finely wrought iron gate with free-stone pillars from the 18th century, come from a site formerly called „Over-Amstel” on the „Weesper-zyde”, a present of the Commissaries and Directors of the Building society in 1890, received through Mr. Gerard A. Heineken.

The surrounding park gives the building the advantage of complete isolation, by which circumstance light is obtained freely, and the comparative safety of the building from fire is promoted. A tunnel, on the southside, connects the eastern and the western portion of the park, separated from the high road by a wrought iron railing.

Building. The building is constructed in the order of architecture which characterises the transition period of the Gothic to that of the Renaissance, in as much that the entire architectural construction is based on the golden rule which should be the true guide of Architecture: all the forms that are not suggested by the construction are to be rejected and the exterior should be the reflection of the distribution of the interior. The basement of the building has at the exterior been entirely constructed of blocks of granite from the Ourthe-valley: the cordons and window-sills are of the same material, while the rest of the edifice has been built of brick with bands, arches and tympana, entablatures, columns, etc., in white lime-and sand-stone and has besides iron construction.

Under the building there is an archway 71 Meters long. The façade has a width of 135 Meters. The height of the two principal towers at the façade is 12 Meters, that of the corner-turrets 43 Meters.

External ornamentation. On either side of the two main entrances are placed the figures representing *Architecture*, *Sculpture*, *Painting* (Northside). and *Engraving*: the two former at the east wing of the building, in which are exhibited the Dutch architecture and sculpture in stone, wood, metal and other materials, from the earliest times till the 19th century; the two latter at the west wing, where the cabinet of engravings is placed.

Over the archway, at the spot where the grand hall is situated, there is for outside ornament a relief representing the Virgin of Hol-

Picture 2.



TRIUMPHAL CAR OF THE
Group in ornamental th



REPRESENTING AMSTERDAM.

Cartoon of Prof. G. Sturin.

land on a throne, paying homage to the Dutch artists. At her feet there are two figures, as emblems of *Beauty* and *Truth*, in the shape of virgins. Beauty appears to the left, holding in her left hand her emblem, the lily branch, and in her right a pair of compasses resting on a globe, the emblem of perfection; her eyes are fixed on the Virgin of Holland, while the lower part of the body is draped. To the right Truth is seated, having an open bible in her right and a mirror in her left hand. (See Pict. 1).

Next to the throne there are two emblematic figures: *Wisdom* and *Justice*; the former like Minerva with cask, lance and shield, the latter with sword and scales; both as guardians and advisers for the homage offered by Holland to the artists, whose works should excel by Beauty and Truth. On either side some artists are advancing to receive the coronets awarded them by the Virgin of Holland.

To the right are three architects, as the representatives of the Carolingian, the Romane and the mediaeval periods: Eginhart, Charlemagne's architect, in front; Jan Ten Doem, the builder of the Cathedral church at Utrecht, and Keldermans who built the town-hall at Middelburg and the church at Zieriksee.

To the left appear: the sculptor Nicolaes *alias* Claus Sluter, the painters Dirk Stuerbout and Lucas Van Leyden.

In the next division comes to the right: Rembrandt, the king of light, in front, and grouped around him Adriaen van Ostade, Gerard Dou, Jan Steen and Paulus Potter.

In the division to the left follow first Ridder (knight) Adriaan Van Der Werff, Jan Van Huysum, Jacob De Wit, Rachel Ruysch, the flower painter, and the renowned engraver Jacobus Houbraken.

On either side of these groups are placed representations with emblematic figures of the different fine arts.

To the right the art of drawing and painting is represented: in the middle of the background is the model, a beautiful woman and a child; on the fore-ground two figures seated: the painter, a man in his prime, bearing the stamp of the earnestness of life, opposite to him a young woman, while both are studying and delineating the model. In the corner to the right there are two standing figures: the youth holds the drawing pencil, whilst the other with his hand on

the boy's shoulder seems to be his adviser. On the left, a little more to the front, two youthful drawers are busily engaged, whilst on the fore-ground the figure of a stalwart man kneeling, unrolls a drawing and seems to study the contents of it.

On the left: architecture and sculpture in operation. The architect „Magister operum” is conspicuous by his attitude and gesture: he is dressed in the classical gown and mantle and gives his orders to one of the male figures, apparently the foreman; next to the architect a stonemason, engaged in tracing his stone with level and compasses; more to the centre a vigorous man carrying a beam to the monument a-building, a wall of which is represented in the background. On the foreground a sculptor engaged in chiselling a female figure; while a youthful ornamentist comes carrying a stone with festoon-work.

These three reliefs, of which the middle one has a width of 7 M. and the two others of 3.50 M. each, are separated by buttresses, supporting the figures of *Art* and *History*.

Art is represented as a woman holding in her right hand a drawing pencil, brush and chisel, whilst her left rests on a trunk from which shoots a scion, to show that art should always grow and flourish.

History, as a woman crowned with laurels, the roll of history and a pencil in her hand.

The gable is crowned by the figure of *Victory*, a woman with the Dutch crown and spread wings, distributing wreaths.

At the base of this triangular gable are placed two figures in a sitting posture. They represent *Inspiration* and *Labour*, both requisite to produce in art a work at least to be deemed worthy of the crown of victory. The figure placed on the east side represents *Inspiration* in the guise of a youth looking to Heaven. In one hand he has an open book (the Bible), whilst in the other he keeps his pencil, ready to draw the inspiration received. By his side is an eagle, with the ancient as well as the mediaeval poets and artists the emblem of inspiration, since he flies highest and his keen eyes are able to face the sun.

On the westside *Labour* is represented as a man more advanced in years bending over his table. In it he traces with a style the outlines of his study. An ox, the emblem of labour, is placed by his side.

The two large reliefs, adorning this wall somewhat lower, represent emblematically the foundation of the Museum, bearing the date of the royal decree, July 12, 1876, and on the westside the date of the opening, July 13, 1885.

In consequence of the authorisation given by the Minister of the Home department of 17 June 1880, artists of every nation were invited to enter into a competition for the execution of the works of sculpture to the Museum. This call was attended to by 8 Dutch and 6 foreign artists, with the result that Mr. F. Vermeylen at Louvain was commissioned to execute the figure of *Victory*, the large reliefs, the ornaments over the doors and six figures, and Mr. Bart Van Hove, of Amsterdam, to furnish the figures representing *Inspiration* and *Labour*, as also all the busts over the windows.

In the main building and at the same height in both towers have been placed 26 figures in ornamental tiles, representing the different towns renowned for the culture of art and art-industry.

These figures support the escutcheons or banners of the towns they represent. Group in the centre wall: the Holland towns, as: Amsterdam, Harlem, Leiden, The Hague, Delft, Dort, Rotterdam and Gouda. Group on the right tower, east of the archway: the towns of the 'Sticht' and 'Oversticht', as: Utrecht, Deventer, Zwolle, Kampen and Groningen.

Group on the left tower, west of the archway: the towns of the former dukedom of Guelders and the county of Zutphen, as: Maestricht, Nymegen, Zutphen, Roermond, Arnhem.

Group on the eastside: the towns of Brabant and Friesland, as: Breda, Bois-le-Duc, Bolsward and Leeuwarden.

Group on the westside: the towns of West-Friesland and Zeeland, as: Hoorn, Alkmaar, Middelburg and Zieriksee.

External ornamentation. In the south front, at the same height of the building, have been placed two effigies and nine figures (Southside.) in ornamental tiles, representing persons who have more especially influenced fine art.

In the main or centre building of this wall the following figures will be placed:

Ornamental tiles: *The Emperor Charlemagne*, who first made arts to

flourish in the country by the foundation of the Valkhof with chapel at Nymegen, who had the church of St. Servatius at Maestricht enlarged and also founded the Emperor's chapel at that place.

Hendrik van Vianden, who in the 13th century founded the Cathedral church at Utrecht.

David of Burgundy, bishop of Utrecht, who called the celebrated painters Van Eyck to perform their labours in the Cathedral church.

Monulphus, who built the church of St. Servatius, the crypt of which was discovered in 1882, and has now been quite restored.

Amalia van Solms, who honored and patronized fine art, and favorably influenced it in the flourishing period of Frederik Hendrik.

To the right of this: sculptured, *Bernulphus*, bishop of Utrecht, who built and adorned many churches at Utrecht and elsewhere.

In ornamental tiles: *Nicolaes Pietersz. Tulp* and *Johan Six*, burgo-masters of Amsterdam, as types of the patronage of arts by patricians in the 17th century.

Left: sculptured, *Frederik Hendrik* who in the 17th century made especially flourish architecture and greatly encouraged art in general.

In ornamental tiles: *Louis Napoleon*, who, in a couple of years' time, bought objects of art to the value of about 300.000 guilders in behalf of the Museum at Amsterdam, thus laying the foundation of the Dutch State Museum.

King William I, who founded the celebrated Royal Collection of Pictures „Mauritshuis” at The Hague, laid the foundation of the collection of works of art by modern masters at the „Paviljoen” at Harlem, and who in every way promoted art.

In the large spaces at the height of the first floor, where the pictures are kept, the following representations in enamelled lava are placed on the front, on the inside of which is the Rembrandthall:

Rembrandt in his studio surrounded by his pupils Nicolaes Cornelisz. Moeyaert, Jan Lievens, Salomon De Bray, Ferdinand Bol, Jacob Backer, Govert Flinck, Willem De Poorter, Jan Victors, Gerbrandt Van den Eeckhout, Salomon Koninck, Philips De Koninck, Nicolaes Maes, Aert De Gelder, Samuel Van Hoogstraten. Near him stands the celebrated canvas of the „Staalmeesters” (The Syndics).

To the right of this: *Frederik Hendrik* receives Dr. Nicolaes

Pietersz. Tulp and Joh. Six; these are introduced to him by the Prince's secretary Constantyn Huygens.

To the left: Joost Van den Vondel reading his poem of Amsterdam's greatness to Jeremias De Decker, J. Pz. Somer and J. C. Silvius.

Under these three representations the following verses have been placed:

Van Hollands heerlijkheid, in 't vroegst en jongst verleden,
Schiet rijke straal bij straal door deze muren heen.
Geen nabuur, die ons ooit 't Geschiedboek heeft ontstreên,
Dat van een grootheid tuigt, ongeëvenaard tot heden.
Van deze kleine plek, dit Oost- en Wester slob,
Werd aan Europe en de Aard weleer de wet gegeven.
Schijnt, naast der Vad'ren Zon, ons licht een vonk, — die stip,
Op hun azuren grond, trilt nog van gloed en leven. 1)

Next to this follow six representations, three to the right and three to the left the subjects of which — as far as they have been settled as yet — will display the following scenes:

I. Celebrating the glory of Dutch sculpture from the 14th to the 17th century:

Nicolaes, *alias* Claus Sluter, working at the Moses' pit at Dyon 1395—1402.

Jan Van Terwen chiselling the stalls in the Cathedral Church at Dort (1539).

Hendrik De Keyser, modelling one of the statues of the mausoleum of Willem I, Prince of Orange, in the New Church at Delft, at which monument he has been working from 1614 to 1620.

II. Albrecht Dürer entertained at Bois-le-Duc in 1520 by the Goldsmiths' Guild; around him are placed artists of his time, as Cornelis Engelbrechtsz., Lucas Van Leyden, Hieronymus Bosch, Pieter Coeck,

1) J. A. Alberdingk Thijm.

The purport of which Englished is: Many a rich ray of Holland's glory, in former and recent times, shoots through these walls. No neighbour ever denied the truth of the historical record evincing a greatness as yet unrivalled. This small spot, the alluvion of East and West, formerly dictated the law to Europe and to the Earth. If compared to the Sun of our ancestors, our light appears but a spark, — this speck, on their azure ground still flickers with brilliancy and life.

Jan Van Scorel, Pieter Aertsz, Maerten Van Heemskerck, Jan Gossaert, Jan Mostert, Gerard David and Jan Van Terwen.

III. Frederik Hendrik and Amalia van Solms, surrounded by Architects, Painters, Sculptors, Goldsmiths, Tapestry-makers, Crockery-ware men, Potters, Joiners and other artists, about 1640.

IV. Princes, Prelates and Towns presenting the stained glass-work to St. John's at Gouda, between 1555 and 1603.

V. Jan Van Eyck as „Peintre et Varlet de chambre” to Jan Van Beyeren (Jean sans piété) working at the Court at The Hague between 1422 and 1424.

VI. Foundation of the castle at The Hague by Count William II of Holland, about 1258.

External or- I. (Late-Roman civilisation). The foundation of the
namentation. church of St. Servatius at Maestricht, by St. Monul-
(Eastside). phus, about 570.

II. (Frankish civilisation). Foundation of the palace at Nymegen by the emperor Charlemagne, about 800.

III. (Revival of civilisation and art-culture). Foundation of St. Peter's at Utrecht by Bernulphus, about 1050.

IV. (Art and literature promoted by the clerical orders). The Cistercians in the abbey of Aduard (Prov. Friesland), about 1500.

External or- The glory of Amsterdam is represented here in four
namentation. divisions in an historical-emblematic procession of cele-
(Westside). brated persons, who from the 13th to the end of the
18th century have cultivated or in any other way promoted Dutch
art, or who have more especially contributed to the glory of Amsterdam;
they are preceded by heralds and standard-bearers.

In this procession emperors and kings, statesmen and generals, scholars and artists, Maecenates and merchants, in mixed company, come to pay homage to Dutch art.

The first division contains the authorities: count Floris V, Lord of Amsterdam, 1282; Bishop Guy of Hainault, Lord of Amstel, who in 1300 granted the town statutes and freedoms, followed by Duke Albrecht of Bavaria, who in 1358 was inaugurated as Ruwaard (governor), with Maximilian, who granted Amsterdam the imperial

crown, and Charles V, who in 1515 was inaugurated at Amsterdam. Then follow the statesmen Willem Eggert, Joost Buyck, Willem Bardes as also Allard of Amsterdam, who wrote the first history of Amsterdam, with Jac. Cornelisse, Corn. Teunissen and Dirck Barentsz, artists.

The second division is formed by the princes: Frederik Hendrik, Maria De Medicis, Christina of Sweden, Cosmo De Medicis. Next, by the scholars and statesmen: Hendr. Laurensz. Spieghel, Corn. De Graeff, J. Van de Poll, Joan Huidecoper; together with Wouter Valkenier, Gerard Schaep and Gerbrand and Cl. Pancras, who with the architect J. Van Campen founded and completed the Amsterdam Townhall. Further Nic. Tulp, Joh. Six, Joh. Hudde, Andries and Corn. Bicker.

The third division consists of literati and artists: P. Czn. Hooft, Roemer Visscher, Joan Van Heemskerck, J. H. Krul, Van Baerle, Vossius, Vondel, J. Vos, Joan Bloem, Jan Van der Heyden, Hendrik De Keyser, Stalpaert Van der Wiele, Brederô, S. Coster, Tessel-schade, Adam Germes, Sweelinck, Corn. Visscher, Th. De Keyser, Ferd. Bol, Nic. Berchem.

The fourth division represents: the Triumphal car of the Virgin representing the City of Amsterdam closing the procession, preceded and surrounded by trumpeters, banner-bearers and allegorical female figures. Over the car genii are hovering, holding a riband with a couplet of Vondel's, purporting that:

On the Amstel and the Y a glorious prospect opens of her, who as Empress wears the crown of Europe 1).

All these representations have been executed under the superintendence of the Architect of the Museum of the State, Dr. P. J. H. Cuypers, after cartoons of Prof. G. Sturm.

Further external ornamentation. In the tympanums above the windows the principal Dutch artists of former days are immortalized, in sculpture, variously by bust or name.

North-east-side; architects and sculptors, bottom row: Jan Ten Doem, Allard Du Hamel, Keldermans, Jan Van Terwen, Vredeman De Vries, Adr. De Vries, H. De Keyser, Vinckenbrinck;

1) See Pict. 2.

painters, middle row: Corn. Engelbrechtsz., Lucas Van Leyden, J. Van Schorel, Ant. Moro, D. Barentsz., C. Van Haerlem, M. Van Mierevelt, Frans Hals; top row: Jacob Cornelisz., Blocklandt (V. Montfoort), Corn. Ketel, A. Bloemaert, P. Moreelse.

North-west-side; painters and engravers, bottom row: D. Coornhert, H. Goltzius, Jan Muller, J. Matham, S. à Bolswert, Wm. Jacobsz. Delff, Corn. Visscher, J. Vermeer (from Delft); middle row: Jan Van Ravesteyn, Th. De Keyser, Ferd. Bol, G. Flinck, Gerard Dou, Ph. Wouwerman, Nic. Maes; top row: G. Van Honthorst, J. Lievens, J. Steen, A. Van Ostade, P. De Hooch.

South-east-side; painters: Aelbert Cuyp, M. D' Hondecoeter, J. Wynants, Jan Both, J. Hackaert, W. Van de Velde, J. Van der Heyden, Rachel Ruysch.

South-west-side; painters: Maria Tesselschade Visscher, J. Van Ruisdael, A. Van de Velde, M. Hobbema, Nic. Berchem, Gerard De Lairese.

East-side; painters, architects, sculptors, drivers, etc.; Van Eyk Brothers, Dirck Bouts, A. Quellinus, J. Van Campen, R. Verhulst, D. Stalpert, J. Lutma, Pieter Post, P. Van Vianen, D. Van Ryswyck.

West-side; painters, engravers and historians of art: C. Van Dalen, Jan Visscher, Frans Van Mieris, C. Troost, J. Suyderhoff, W. Vaillant, J. Blootelingh, J. Luyken, R. De Hooghe, B. Picardt, J. Houbraken, Ploos Van Amstel, Carel Van Mander, Lucas D'Heere, A. Houbraken.

Materials used. For the construction of the Museum the following materials have been used:

8,000 piles, from 10 to 8 Meters (400 for Director's house).

160 M³ Oak ground timber.

400 M³ Deal ground ribs and floors.

8,500,000 Bricks, the greater part of which of large size and 100,000 profile bricks.

1,500 M³ Blue free stone, „petit granit de l'Ourthe.”

2,000 M³ White quarry stone, as:

Roche d' Euville for outside work and for those parts which have to bear heavy weights.

- Savonnière for sculpture, outside and inside the building.
 920,000 KG. Iron for roofs and supports of rafters.
 2,500 M² Zinc N^o. 16 for roofcovering.
 50,000 KG. Lead for roofcovering.
 9,600 M² Roofslates (system Fourgeau).
 7,000 M² Coarse white, half white and best French' glass of different thickness.
 16,000 M² Floors of mosaic, earthwork, cement and tiles.
 1,000 M Wrought iron railings round the grounds.

Number of rooms.	The building contains the following number of rooms:	
	Basement	141 rooms.
	Groundfloor	70 id.
	Ist Floor	67 id.
	II nd id.	32 id.
	III rd id.	20 id.
	Total <u>330</u> rooms.	

Collections. The Museum was solemnly opened in the name of the King by the Minister of the Home Department, Mr. J. Heemskerk Az., on July 13. 1885. It contains the following collections:

- a. the public Museum of pictures 1);
- b. the public Collection of engravings and drawings;
- c. the Dutch Museum for History and Art, formerly established at The Hague;
- d. the public Collection of works of art by modern masters, formerly established in the Pavilion „Welgelegen” at Harlem;
- e. the Museum Van der Hoop, belonging to the city of Amsterdam, lodged before in the former Hospital for Old Men at Amsterdam;
- f. the objects of art and antiquities received as a loan from that city;
- g. the objects of art received as a loan from corporations or private persons;

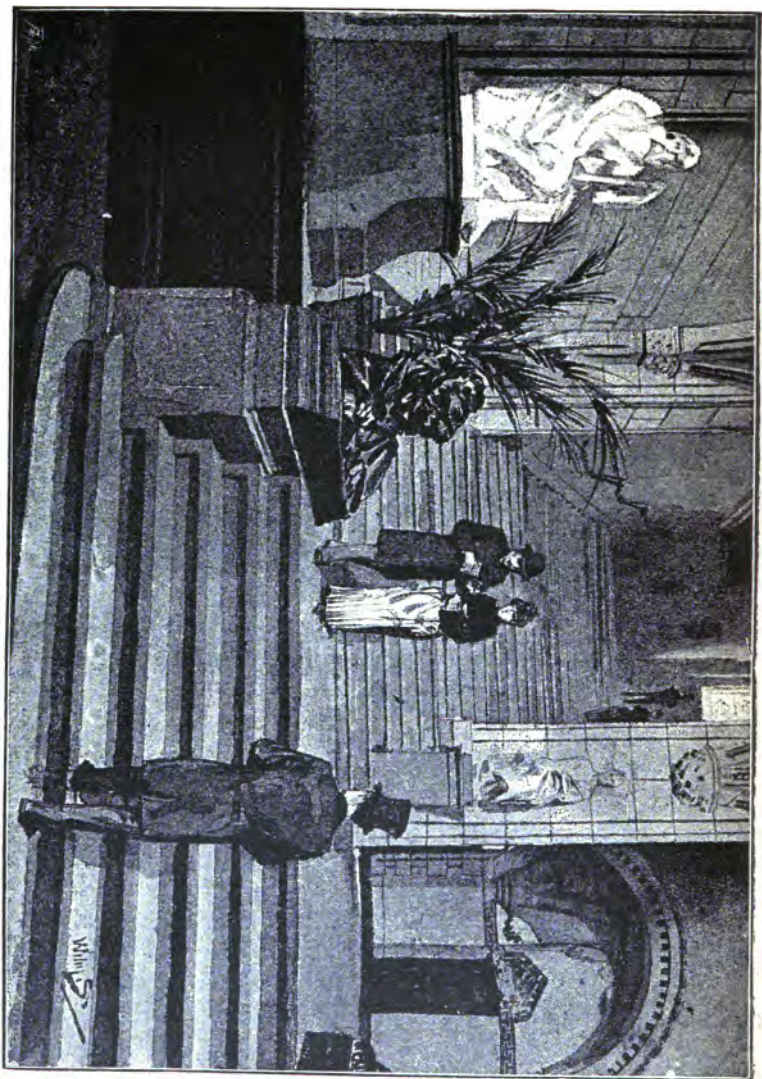
1) Hitherto, with the Cabinet of Engravings, forming the collection in the 'Trippenhuis'.

- h. the public Collection of plaster casts of sculpture;
- i. the library, containing the books and engravings belonging to the said collections and institutions gathered in the Museum.

Management. Under the superintendence of an Imperial committee the general management is entrusted to a chief director; each collection being placed under the management of a special director.

Origin of the collection of pictures. The collection took its origin in virtue of a decree of king Louis Napoleon of April 21, 1808, by which the erection was ordered of a Royal Museum at Amsterdam. It was formed of the remnant of the pictures and curiosities left by the last Stadtholder, William V. The Prince's art-collection proper had, after his departure on January 18, 1795, been carried to Paris by the French. To the remaining works of art were added some pieces taken from public buildings, and some others which since 1798 had been collected in the Palace in the Wood near The Hague; subsequently this collection had, in 1805, again been removed to the ancient cabinet of the Stadtholder, where it obtained the name of „National Museum”. The nucleus of this Museum, consisting of 96 pictures and 38 „curiosities”, was conveyed in December 1808 to the new Royal Museum at Amsterdam. To this were added 57 pictures, bought for about 100,000 guilders on June 6, 1808, at the auction of the collection Van der Pot van Groenevelt at Rotterdam and eight pictures, of the Old School, sent in 1808 from The Hague, as also 7 pictures, of the Old School too, given by the city of Amsterdam. Further some pictures were received as presents, among which the fine portrait of the Lieutenant-Admiral-General M. A. De Ruyter. At last, in 1809, the collection Van Heteren, consisting of 137 pictures, was bought for 100,000 guilders. Besides, also in 1809, 7 pictures, from the collection of Mrs. Bicker were obtained by purchase. Finally a number of casts from the Musée Napoléon at Paris and some antiquities from the province of Drenthe were incorporated into the Museum.

The whole collection was placed in some of the upper rooms in the Royal palace on the Dam, whither also the Museum of Natural



VESTIBULE.

History from Harlem was conveyed, after which it was opened to the public.

In 1810 the collection was extended by the addition of the numismatic cabinet from The Hague. Further it was resolved to give the Museum the name of Dutch Museum. In the same year this country was incorporated into France, and the city of Amsterdam, as proprietor of the most important pictures, was forced to bear the expenses of the Museum, since else it would have gone the way of all collections of art. It was resolved, September 3, 1814, to remove the collection of pictures, etc. as also the Museum of Natural History, to the 'Trippenhuis'.

In 1815 it was opened to the public. Of the plaster casts some few were presented to the Municipal Academy for drawing and the others to the University of Leiden.

The numismatic collection went back to The Hague in 1816, whilst on the other hand the collection of engravings at The Hague was ceded to the Museum at Amsterdam.

The antiquities, curiosities and sculptures were in 1825 transferred partly to Leiden, partly to The Hague, and the Museum of Natural History to the former town. In the same year some pieces were exchanged for others from the Royal collection of pictures at The Hague.

From 1814 till 1830 was a time of thriving for the collection. From 1830, the year when the secession of Belgium took place, a time of stagnation followed, with regard to purchases, and it terminated only about 1875, when a separate section of „Arts and Sciences” was established at the Home Department. At the head of this section was appointed a zealous patron and great connoisseur of Old-Dutch art in the person of Mr. Victor De Stuers, who whenever an opportunity of purchase presents itself, with a quick eye and great energy watches, as much as possible, to retain the art treasures for this country. Besides, the Museum received some highly interesting legacies, viz. the collection Dupper (1870), Liotard (1873), Jhr. Mr. De Witte Van Citters (1875), Mrs. Van Winter-Bicker (1878), Jhr. J. S. H. Van de Poll (1830), as also several other presents, among which those of Jhr. J. S. R. Van de Poll (1885) and of Dr. A. Bredius deserve separately to be mentioned.



STAIRS TO THE PICTURE HALLS.

ting Civic guards and Governors, belonging to the city of Amsterdam, and also by some other pictures, which hitherto were hidden

Since 1838 the modern pictures had been separated from the collection and added to the Museum of Modern art in the Pavilion „Welgelegen” at Harlem. A second transfer of modern art followed thither in 1848, again to form part of the Museum at Amsterdam 37 years later.

In 1885 the collection has been greatly enriched by the addition of pieces, given as loans, represent-

in the Townhall, former Workhouse and elsewhere, altogether forming a number of 165 pictures.

Indeed, the old Museum 'Trippenhuis' boasted of some of these pieces, as Rembrandt's „Nachtwacht" (Nightwatch), and 'Staalmeesters' (Syndics), Van der Helst's 'Schuttersmaaltijd en de overlieden van St. Sebastianus Doelen' (Banquet of Municipal guards and Masters of St. Sebastian's Shooting company), G. Flinck's Festival of Municipal Guards, Du Jardin's Governors of the Workhouse, and also Willem Van de Velde's View of the Y; but these pieces had never been done justice to there.

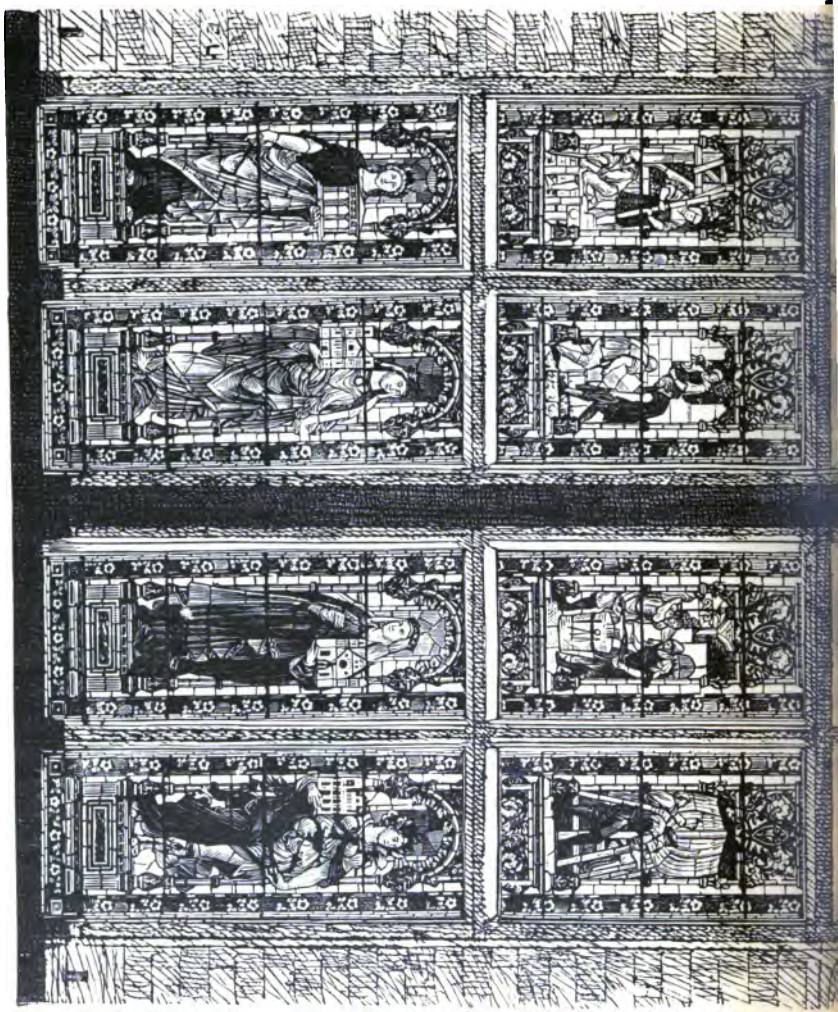
Since 1885 the public Collection of Works of art by modern masters, formerly on view in the Pavilion 'Welgelegen' at Harlem, has been incorporated into the Museum. This collection, including some modern pieces already there, counts nearly 200 pictures.

The modern masters are well represented, as well in this collection as by the pictures ceded as loans in 1385 and belonging to the „Society for the formation of a public Collection of Contemporary art."

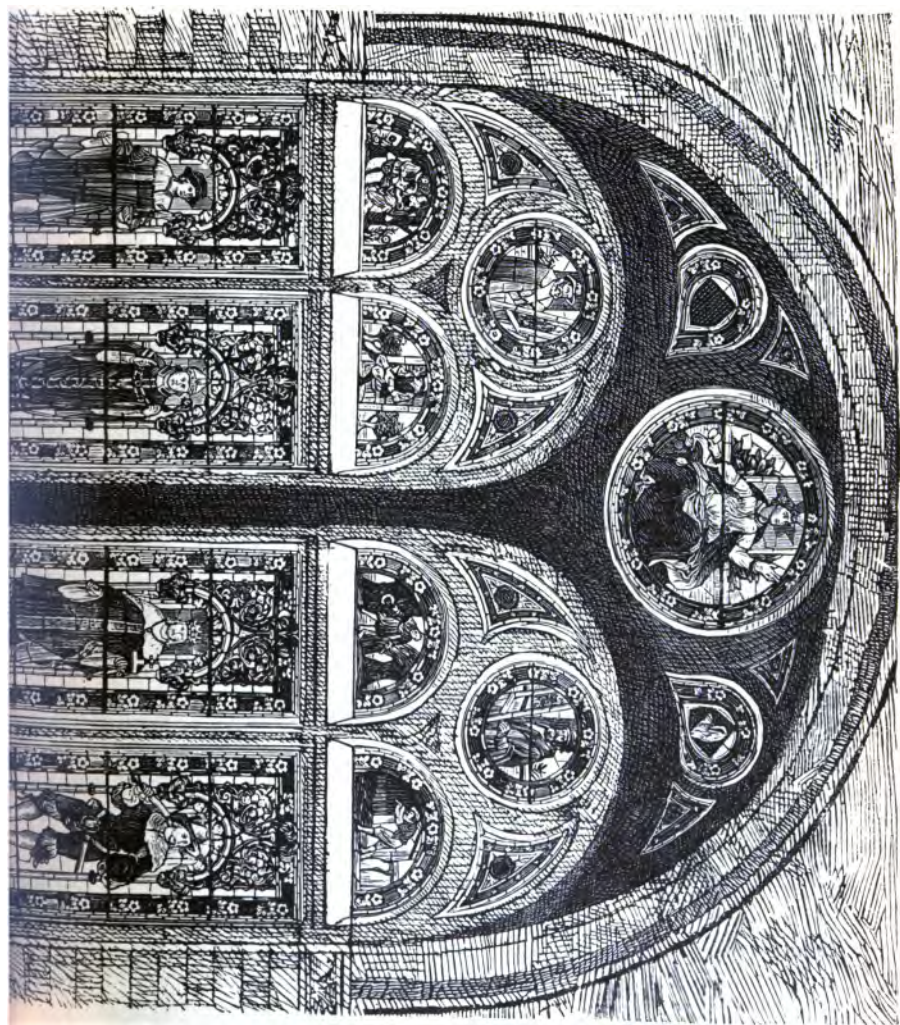
The aggregate of the collection of pictures, as well old as modern art, amounts to rather more than 2000 pieces, among which upwards of 500 as loans.

Staircase and Entrance hall. Entering the building from the side of the Stadthouderskade (Stadtholder's quay) we see at the right and the left side of the vestibule first of all a large list of names, painted in three columns, containing in chronological order the names of the persons of whom presents or legacies have been received.

On either side of the lowest step are placed two lions couchant and two figures in seated posture, representing a Batavian and a „Begga"; which last two are from the hand of the sculptor F. Vermeulen. Before mounting the grand staircase (Cf. Picture 4), we perceive on the wall of the entrance No. 1244, a picture attributed to Pieter Cornelisz. Van Ryck (1563-16..) representing an Old-Dutch kitchen with an abundance of all sorts of eatables, and in the back-ground a repast, in which the parable of the Rich Man and Lazarus is alluded to. On the foot of the stairs we see the statue of



PAINTING ON GLASS IN THE ENTRANCE HALL. — CENTRAL ARCHED WINDOW.



Peace, by F. Vermeylen, and further on the stairs a cast of the Antinous of the Capitol.

The walls of the staircase are adorned with three pictures belonging to the city of Amsterdam, primitively painted for the „Oudezjyds Huiszittenhuis” (Pensioners’ Hospital). as: 198. Jan Gerritsz. Van Bronchorst (1603—1662). Allegory of a distribution of food. — 655. Cornelis Holsteyn (16..—1658). Allegory of a distribution of peat. — 877. Jacob Van Loo (1614—1670). A distribution of food.

On the staircase a pithy quotation from the preface of Vondel’s works has been placed:

„De laurier wordt den dichter niet van den gemeenen hoop geschen-
ken/ maer van zulken/ die met kennisse en zekerheit de kroon uitreiken/
en het snaterbedriegen der acchtersen van swanczavt onderschijden.” 1).

Entrance hall. This staircase leads to the Entrance hall 2) — the No. 212 of the „salle des pas perdus” of the Museum — excelling by ground plan. a rich decoration both of sculpture and painting, of which especially the sculptured foliage has a great artistic value, and in several places so delusively runs into painting, that it is often difficult to say where the chisel ends and its task has been continued by the brush.

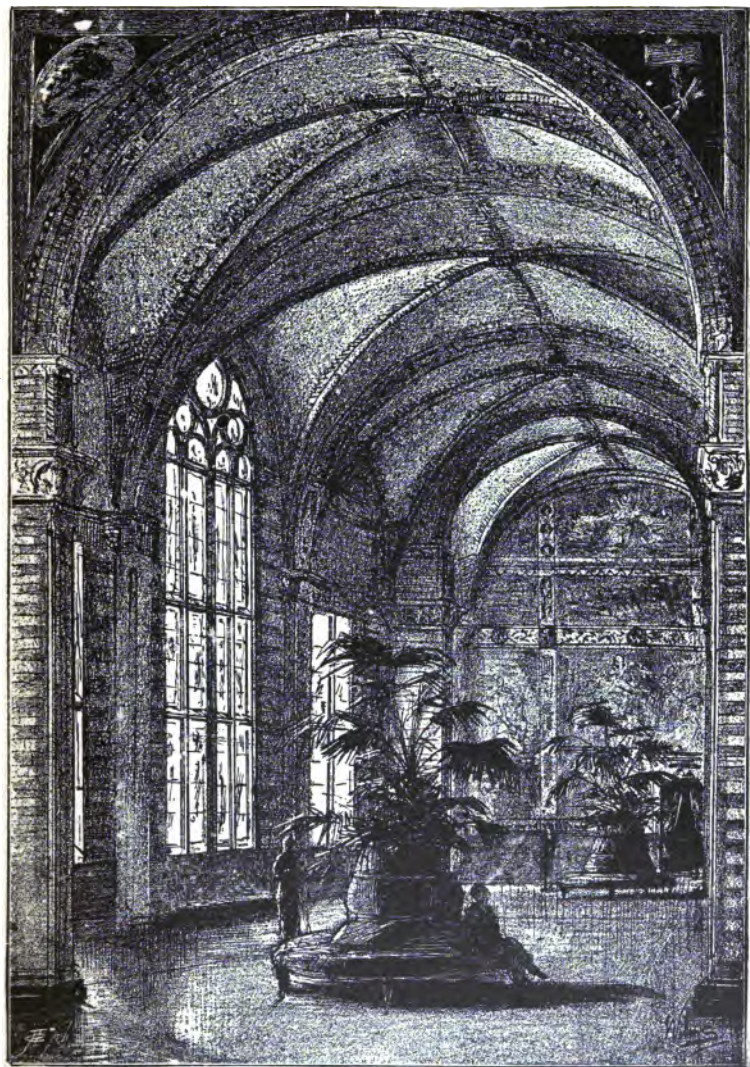
The ornamentation forms one harmonious whole, to be divided into three parts.

I. The floor represents the material world.

The central space shows the Alpha and Omega, the beginning and the end with beams shooting from them; around this the signs of the zodiac, and further on, water with fishes, plants and species of animals. Next come the months of the year, the four historical rivers of Paradise: the Physon, Gihon, Tigris and Euphrates, and finally, in the four corners, the Sun, Moon and the planets Jupiter and Venus, surrounded by stars.

1) The poet is presented with the laurel, not by the common crowd, but by those who with knowledge and assurance offer the crown, and who distinguish the chatter of magpies from the swan’s song.

2) See picture 6. The Entrance hall has an area of 40 M. by 11,46 and is divided into five vaulted compartments. Its height is 13,50.



ENTRANCE HALL.

The space to the left side contains in the centre: Time, round which are Morning, Noon, Evening and Night, and in the corners the four periods of life: Childhood, Youth, Manhood and Old Age.

The space to the right shows in the centre the four chief elements: Air, Earth, Water, Fire, and in the corners the four seasons: Spring, Summer, Autumn and Winter.

Besides, in the mosaic of the floor the following inscriptions are placed in commemoration of the foundation and construction of the Museum:

IV DECEMBER MDCCCLXXIII THE II CHAMBER OF THE STATES GENERAL
PRONOUNCES THE NECESSITY OF THE FOUNDATION OF
A MUSEUM BY THE STATE.

XII JULY MDCCCLXXVI KONING WILLEM III APPOINTS
PETRUS JOSEPHUS HUBERTUS CUIJPERS
ARCHITECT OF THE BUILDINGS OF THE NATIONAL MUSEUM.

XIII JANUARY MDCCCLXXVII THE FIRST PILE FOR THE FOUNDATIONS
OF THE NATIONAL MUSEUM AT AMSTERDAM
HAS BEEN RAMMED INTO GROUNDS PRESENTED BY THE CITY.

II. The walls ¹⁾ and windows allude to the social world.

III. The ceilings and whatever is at a height with them represent the intellectual world.

The eye is, however, especially struck by the five large windows of stained glass.

These paintings on glass are not from the hand of a Hollander; they are the work of Mr. W. J. Dixon, painter upon glass, in Lon-

1) It is intended in the course of time to decorate the spaces, as yet open, with wall paintings, the subjects of which are taken from the history of the Dutch people, and in the continued frieze, the most celebrated men of Dutch art-history. Between these spaces are the golden initials of King William III and his consort Queen Emma, under whose prosperous reign this grand structure has been raised in honour of this country's art. The walls contain moreover the figures of some animals as emblems the meaning of which is as follows: *Strength* is represented by the Lion, *Gentleness* by the Lamb, *Temperance* by the Camel and *Prudence* by the Serpent.

don. We should, however, add that in 1882 six artists, among whom three Hollanders, were invited to enter into competition for these windows. The one who approached nearest what was required was the English painter Mr. Dixon, who was consequently commissioned with the execution.

The decoration of the three large windows chiefly relates to painting, architecture and sculpture.

A place of honor has been given here to ancient art and architecture, as it occupies the centre arched window (see picture 5) and is represented by four female figures, personifying the principal phases in architecture: the Classical, early-Christian, Gothic and Renaissance styles.

These figures express, in a plastic manner, what is characteristic in the styles of architecture. The peculiar character is expressed by posture and dress; and the seriousness and calmness of the classical, the religiousness of the ecclesiastical and the gracefulness of the renaissance has been very well rendered here. Each of the

female figures holds in her hand the model of a building from these different periods — a Greek temple from Pæstum, the demolished Mary's church of Utrecht, the Grand Hall of William, king of the Roman empire, at The Hague, and the Townhall at The Hague.

The four spaces above them contain the following representations: the process of Architecture in wood, stone and metal, the fourth representing Shipbuilding.

The arched window, left of the spectator glorifies Painting. The



ENTRANCE HALL. DETAIL OF THE SCULPTURE.

four lowermost spaces represent four masters as the types of the ancient and more recent schools: Apelles, Willem Van Heerle, Lucas Van Leyden and Rembrandt. Straight over these, four spaces represent the process of the art of Fresco Painting, and of painting on pannel or canvas.

The arched window to the right relates to Sculpture. As with painting here four of its renowned votaries are seen, viz: Phidias, Nicolaes or Claus Sluter, Jan Van Terwen and Hendrik De Keyser.

In the four spaces above these is represented the practice of sculpture in marble and other stone, in wood, and the embossing and casting in metal of objects of art.

In the two smaller windows, placed between the three large arched windows, Philosophy, Theology, Poetry and Music find their places; they are represented by Plato, Thomas à Kempis, Vondel and Sweelinck.

The four spaces above these contain pictures of Mathematicians, Doctors, Poets and Singers.

In the twelve spaces of the three large windows, directly under the outline of the arch, social life is represented by the following principal persons: in the centre window, a King, a Warrior, a Priest and a Doctor; in the second window, an Artist, a Merchant, a



ENTRANCE HALL. SCULPTURED CORBEL.

Farmer and a Fisher; in the third window a Builder, a Weaver, a Potter and a Mechanician.

All the persons in these twelve compartments are represented in the dress of the 16th century.

Especial notice deserve the twelve small medallions in the four half circles, standing for the twelve months, represented by men engaged in different sorts of labour according to the time of the year.

In the six circles above these the portraits are placed of some distinguished Dutch painters on glass: Lange Pier, Jan Van Bronckhorst, Petrus Feddes, Bouchorst, Dirck Pietersz. Crabeth and Wouter Pietersz. Crabeth; the three large circles display in an emblematic way Faith, Hope and Love.

Between the arches about the vaults, the intellectual world or mental life is represented. As point of issue: Poetry finding utterance in words with the poets, — in form and colour with the votaries of the liberal arts, architects, painters, sculptors, engravers and decorators — and in sounds by the composers and bell-founders. The arts observable by sight are placed to the left, — those observable by hearing to the right of poetry.



THE ARCHITECTURE OF THE PERIOD OF RENAISSANCE. COMPARTMENT FROM THE CENTRE WINDOW.

The arts are represented, in medallions, by celebrated men from different centuries as: the poets by David, Homer, Dante, Shakespeare, Racine, Goethe.

The architects by Eginhard, Pierre De Montereau, Keldermans.

The painters by Memlinc, Raphaël and Frans Hals.

The sculptors by Michel Angelo, Lucca Della Robbia and Aert Quellijn.

The secondary artists by Albrecht Dürer as an engraver, the brothers Crabeth as painters on glass and Jan De Maecht as a tapestry weaver.

The composers by Gregory, Palestrina, Rolant De Lattère, Obrecht, Sebastian Bach and Richard Wagner.

The bell-founders by Joannes De Traiecto 1), Willem and Jan Van Vechel, Geert Van Wou, Willem and Jan Moer, Hendrik Van Trier, François and Petrus Hemony.

In connexion with the above, the following texts, are placed on the wall:

Ende Godt schiep den mensche nae sijnen beelde. Man ende wyf schiep hy se. Ende Godt segde tot hen: Weest vruchtbaar ende vermenigvuldigt ende verhuisset de aerde ende onderwerpt se. 2)

Geest sijnen naem de grootdadigheyt ende heijlt hem/ met de stemme ulver lippen. 3)

Daer is geschreven/ de mensche en sal by broot alleen niet leven/ maer hy alle woort dat door den mond Godts uytgaet. 4)

Tact ons loven de vermaerde Mannen en onse Ouders in haren geslachten. 5)

Alle dese hebben in de geslachten haers volcks glorie gekregen/ ende in haren dagen syn sy geprezen geweest. 6)

1) The first known Dutch bell-founder has been the said Joannes de Traiecto (of Maastricht) who lived in the 13th century.

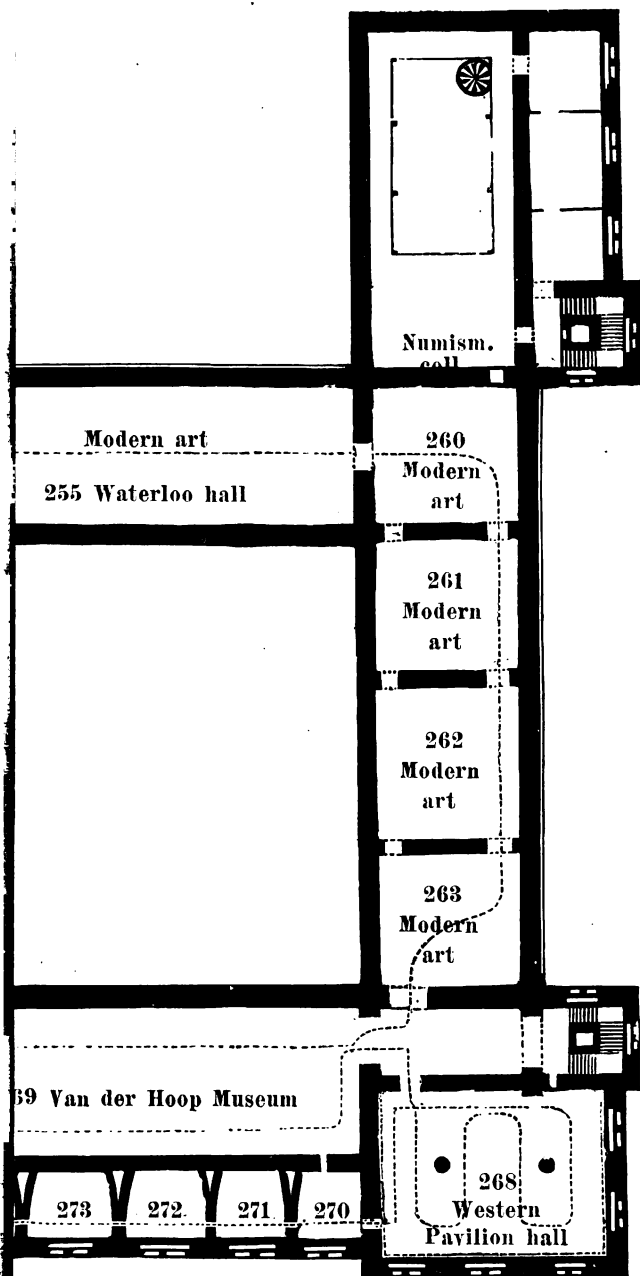
2) „God created man in his own image. Male and female created he them. And God said unto them: Be fruitful, and multiply, and replenish the earth, and subdue it. Gen. I. 27, 28, 29.

3) Give glory to his name and confess him with the voice of your lips. Eccl. Ch. 39.

4) It is written, Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God. Matth. IV. 4.

5) Let us praise the celebrated Men and our Parents in their generations. Eccl. 44. 1.

6) All these have received glory in the generations of their people, and have been praised in their days. Eccl. 44. 7.



Bloepet bloemen gelijk liliën/ ende geeft rent en krijcht looveren ter gratiën. 1)

Deel gloriën heeft de Heere ghemaect met syn grootdadighgedt van 't begin der werelt. 2)

So all these pictures on glass, with portraits and adages on the wall form together an entire chain of thought, having the undeniable merit of being original, and from this very quality already possessing a great charm 3).

Before leaving the Front-hall it is worth while to pay attention to four nicely painted representations of the chase by the Flemish painter of animals, David De Coninck (1636—17..) adorning the south wall; and further to the graceful group „Prima Vera” — the Awakening of Spring — projected by Bart Van Hove.

Grand gallery. From the Entrance hall we go to the Grand gallery No. 244—247 of ry 4), on the right and the left side divided into four the ground-plan. compartments, where chiefly large pictures, representing assemblies of governors, civic guards and shooting-companies adorn the wall (see pict. 7).

In the middle of the gallery are ranged a huge vase of Algerine marble, a bust of William I, the king, who did so much for art, sculptured by Godecharle in 1815, the large plaster of Paris model of the bronze winged statue which decorates the gable of the building and has been moulded by the able hand of the Belgian sculptor François Vermeylen; a small group in marble (children romping) by Jan Baptiste Xavery; a bust in plaster of the statesman Anton Reinhart Falck, by W. Geefs, a present of Mr. J. Tideman in 1885. Right and left against the walls the following busts: a marble bust of Dr. H. J. A. M. Schaepman projected by J. Th. Stracké and

1) Flourish flowers like lilies, and emit fragrance and get foliage for a grace. Eccl. 39. 19.

2) Many glories has the Lord wrought with his magnificence from the beginning of the world. Eccl. 44. 2.

3) Refer also to (J. A. Alb. Thym) „Elucidation of the Decoration of the Front-hall and the Rembrandt hall of the Public Museum. Amst. C. L. van Langenhuysen 1885.” small 8°. Published in Dutch.

4) Height 13.50 M.



GRAND GALLERY.

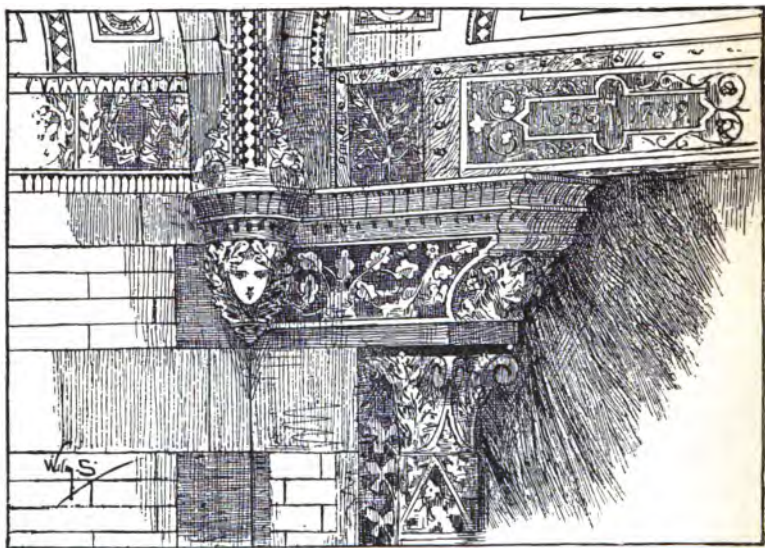
executed by the latter's son F. L. Stracké, presented to the Museum in 1889. A bust in white marble of Pope Leo XII by Louis Royer (1793—1868), also one of Joanna Cornelia Ziesenis, *née* Wattier, celebrated actress (born at Rotterdam 13 March, 1762, died at Voorburg 23 April, 1827), by P. J. Gabriël (1785—1853); a similar bust of Cornelis Apostool, from 1808 till 1844 Director of the Picture gallery, also by P. J. Gabriël.

Further a bust in terra cotta of Anna of Brunswick—Luneburg, Crown-princess of Great-Britain, consort to the stadtholder Willem IV, Prince of Orange, made by Michiel Rijsbrack in 1737; a bust in white marble of the stadtholder Prince Willem II, probably by Rombout Verhulst. On the opposite side: two busts in terra cotta of the Princes of Orange, Philips Willem and Maurits by the Antwerp sculptor Joan Claude De Cock (16.—1735), and finally the plaster cast busts of the Stadtholder Willem IV and his consort, of which the original, sculptured in marble by J. B. Xavery, is found in the „Mauritshuis” at The Hague: as also the plaster cast busts of the Stadtholder Willem V, Prince of Orange, and of his consort Frederika Sophia Wilhelmina, Princess of Prussia, the original of which in marble by Marie Anne Falconet, *née* Collot (1748—1821) may also be seen in the „Mauritshuis”.

High on the wall at both ends of the gallery there are symbolical representations painted by Mr. G. Sturm, born in Austria, by whose artistic talents not only the pupils of the Government school of Art applied to Industry are benefited, but who also by his pencil and brush contributed to the decoration of the building. These paintings are afterwards to be followed by others for which spaces are left open.

As to the decoration of the top walls the following is to be noticed: each compartment is devoted to one of our provinces and destined to represent the share which each of them has had in the cultivation of Arts. In the centre of these spaces is to be placed a female figure as a symbol denoting the branch of art in which each province more especially excelled, and on either side figures occupied in the cultivation of this branch, while the coats-of-arms in the corners denote the province and its capital town. The south space relates to North-Holland, where painting, as the characteristic branch

of this province, is represented by Rembrandt who, while bending his knee receives the laurel wreath out of the hands of the Amsterdam Virgin, while four artists, among whom the architect of the Townhall, Jacob Van Campen, are placed around. Besides the southern compartment only the northern one is as yet ready, in this the coat-of-arms of Drenthe is joined to that of Groningen, because the former province cannot boast of any particular cultivation of Art and



GRAND GALLERY. DETAILS OF THE CAPITAL OF THE
SCULPTURE AND IRONWORK.

that there are found no other works of art than buildings in brick of the same kind as those found in Groningen.

In the construction of the grand gallery, with the cabinets or recesses connected with it, a combination of bricks and iron has been made, in a manner hitherto — 1880 — not yet applied 1). The

1) Communicated by the Architect, Dr. P. J. H. Cuypers.

central gallery has been entirely covered by cross- and ribbed-vaults in brick, while the key-stone of the arched roof — formed by a stone ring supported by the vault ribs and closing them — emits daylight for lighting the nave. By the application of rafters composed of welded and wrought iron, connected with the brick vaulted roofs of the cabinets, a contrivance has been made admitting of lighting from the top, and framing the different divisions into one whole. Besides, the manner of decoration is peculiar and new; faithful to the principle once adopted, the construction is at once the point of departure for the ornamentation, even in its minutest details; for instance, the projections and clinch-nails of the iron beams are used as motives in the painted ornamentation.

Visitors are cautioned that the names of the painters placed along the wall have no relation to the pictures hung beneath these; nearly every picture has the name of its artist on the frame; should it be wanting, then it is uncertain by whom it was painted.

Grand gallery. Following the dotted line on the ground-plan of the picture halls, begin on the left.

First Compart- 565. Dutch school of the middle of the 17th century. **ment; left.** Portrait of Mr. Willem Van de Velde, Secretary to Hugh Grotius. — 84. Abraham Hendricksz. **Van Beyer**en (1620—1675). **Still life with fishes.** — 70. Adriaen Cornelisz. Beeldemaker (1630?—17..). Huntsmen and dogs. — 1611. Jan Baptist **Weenix** (1621—1666) **Dead game.** — 566. Dutch school, middle of the 17th century. Portrait of Elseline or Elsje Van Houweningen, the faithful helpmate in the escape of Hugh Grotius from Loevesteyn, March 23, 1621, afterwards married to Mr. Willem Van de Velde, whose portrait has been mentioned above. — 830. Anthonius Leemans 1630—16..) Still life. — 1552. François Verwilt (16..—1691). The Admiral's little son. — 264. Cornelis Jacobsz. Delff (1571—1643). The poulterer. Present of Mr. A. Bredius, 1883. — 1555. Jan **Vic-**tors (1620?—16..). Joseph interpreting the butler's and baker's dreams. — 1538. Lieve Verschuier (1630?—1686). The arrival of Charles II, king of England, at Rotterdam, May 24, 1660. — 466. Hendrick Heerschop (1620?—16..). Erechtonius found by Cecrops's daugh-

- ters. 1) — 634. Dutch school, 2nd half of the 17th century. The Magistrate and the civic guard of Dordrecht. — 27. Adriaen Backer (1635—1684). Portrait of Daniel Niëllius, Elder of the Remonstrant congregation at Alkmaar. — 592. Attributed to J. Van Wyckersloot. Some persons playing at cards by the side of a cradle, in which a bearded baby is asleep. (Allegorical representation, probably relating to the political parties at the appointment of Prince Willem III as stadtholder in 1672). Present of Prof. Dr. J. J. Van Toorenenbergen, 1882. — 1132. Paulus **Potter** (1625—1654). **Bearhunting**. Of the original painting a few portions only have remained, such as a couple of dogs; the rest has lost its value by its having been painted over in the first half of the 19th century, and at present it merely serves to give us an idea of the composition. This picture takes its origin from the house in which Potter's widow lived after her second marriage.

Second Compart- 92. Nicolaes Pietersz. **Berchem** (1620—1683). **ment; left. Ruth and Boas**. — 690. Dutch school, middle of the 17th cent. The unworthy guest. St. Matth. XXII, 11—13. — 75. Jan Abrahamsz. **Beerstraten**. **The ruins of the old Town-hall at Amsterdam**, after the fire, July 7, 1625. — 33. Jan De Baen (1633—1702). Portrait of Mr. Johan De Witt, Grand-Pensionary, etc. — Not numbered. Abraham Cornelisz. Begeyn (16..—1697). Plundering. — 34. Jan De Baen. Portrait of Mr. Cornelis De Witt, Burgomaster of Dordrecht, Ruwaard (Governor) of Putten, etc. — Not numbered. Jacob Hogers (1614—16..). The meeting of Jacob and Esau. Present of Mr. A. J. Enschedé, 1889. — 821. Gerard De Lairesse (1641—1711). Mars and Venus. — 926. Michiel Jansz. Van Mierevelt (1567—1641). Portrait of Jacob Cats, Poet and Grand-Pensionary. — 791. Philips De Koninck (1619—1688). Entrance of a wood, with figures by Adriaen Van de Velde. — 1313. Joris Van Schooten (1587—1651). Adoration of the Magi. — 405. Jan Van

1) Erechtonius, son to Vulcan and Minerva, was born with serpent-formed legs; Minerva had entrusted the covered basket with the deformed child to Cecrops's daughters, prohibiting them opening it, yet one of them, Aglaura, opened the basket and discovered the deformed Erechtonius.

Goyen (1596—1656). **View of a river.** — 366a. Govert Flinck (1615—1660). Portrait of the Receiver Johan Uitenbogaart. — 820. Gerard De Lairese. Mars and Venus. — 333. Nicolaes Elias. Picconoy, named Claes **Elias** (1590?—16..). **Corporalship** of Captain Jacob Rogh and Lieutenant Anthony De Lange. Originating from the Voetboogsdoele (company of the cross-bow); possession of the city of Amsterdam 1). — 80. Anthonie Beerstraten (16..—16..). View of the former Regulierspoort at Amsterdam, in winter. Held as a loan from the heirs of Mrs. P. M. N. Van Holthe tot Echten, 1883. — 352. Caesar Van Everdingen (1606—1679). Portrait of a Clergyman. — 91. Nicolaes Pietersz. **Berchem. A ferry.** — 19. Jan **Asselyn**, named Krabbetje (1610—1652). **A swan defending its nest.** Allusion to the vigilance of the Grand-Pensionary Mr. Johan De Witt, represented by the swan defending its nest of eggs (Holland) against the enemy, viz. England (a swimming poodle). — 824. Gerard De Lairese. Allegory of Virtue, originating from the „Werkhuis” (workhouse); possession of the city of Amsterdam. — 407. Jan **Van Goyen. View of the Valkenhof at Nymegen.** — 353. Caesar Van Everdingen. Portrait of a lady, counterpart of N^o. 352.

Third Compart- 1607. Jan **Weenix** (1640—1719). **Dead game**
ment; left. **and hunting gear.** — 458. Abraham Van der Hecken (16..—16..). Butchery. Present of Mr. J. H. Van Marwyk Kooy, 1886. — 359. Bernhart or Barent **Fabritius** (16..—16..). **Portrait of an architect** with his wife and child, perhaps that of the Leiden architect Willem Van den Helm (see picture 8). — 1606. Jan **Weenix. Dead game and fruit.** — 196. Cornelis Brisé (1622—16..). Still life. Present of Mr. A. Bredius, 1885. — 246. Anthony Jansz. Van der Croos (1606—1662?). View of the castle of Egmont in good condition. — 664. Melchior **D'Hondecoeter** (1636—1695) **Menagerie.** — 814. Gysbert Van de Kuyl or Vercuylen (16..—1673). Company making music. Present of Mr. A. Bredius, 1885. — 970. Nicolaes Cornelisz. **Moeyaert.** (159.—1669?). **Three**

1) The pictures held as loans from the city of Amsterdam have the City arms in the right corner of the frame at the bottom. .

kinds of choice. Love, Wealth and Wine. Present of Mr. A. S. J. Koch, 1874. — 253. Aelbert Cuyp (1620—1691). Birds fighting.

Picture 8.

Page 39.



359. BERNHART FABRITIUS.

PORTRAIT OF AN ARCHITECT WITH HIS WIFE AND CHILD.

— 361. Govert Flinck. Isaäk giving Jacob his blessing. — 362. Govert Flinck. Civic banquet on the signing of the Peace of Mun-

ster, 1648. The captain of the civic guard, Joan Huidecoper van Maarseveen, is congratulated by the inferiors under his command. Originating from the council-of-war chamber of the old Townhall; possession of the city of Amsterdam. — 437. Joris **Van der Hagen** or **Verhagen** (16..—1669). **Dutch landscape**. According to some this is a picture by Jacob Van Ruysdael. — 410. Barent Graet (1628—1709). Allusion to charity. Originating from the Old-Men-and-Women Hospital; possession of the city of Amsterdam. — 688. Romeyn De Hooze (1645?—1708). Emblematic representation of Mint-matters. — Not numbered. Cornelis **Van der Voort** (1576—1624). Portrait of **Cornelis Pietersz. Hooft**, Burgomaster of Amsterdam. — 662. Melchior D'Hondecoeter. The duck pond. — Not numbered. Nicolaes **Maes** (1632—1693). **The prayer without end**. This picture is the principal work of this renowned master. Legacy of Adriaan La Coste to the Society „Felix Meritis”; since 1889 possession of the city of Amsterdam. — 1227. Jacob **Van Ruysdael** (1628?—1682). **Cascade**. — Not numbered. Dutch school, 1st half of 17th century. The castle of Teylingen. — 172. Juriaen Ovens (1623—1678). Portrait of Pieter Cornelisz. Hooft, Drost (Bailiff) of Muiden, poet and historian. — 663. Melchior **D'Hondecoeter**. **Clucking-hen in agony**.

Fourth Compart- 475. Bartholomeus **Van der Helst** (1611?—1670). **ment; left** | **Male portrait**. — Not numbered. Jan Baptist Wolfert (1625—16..). Shalmlayer. Present of Mr. A. Bredius, 1889. — 222. Adam Camerarius (16..—16..). Christ and the Centurion. — 1589. Cornelis **Van der Voort**. **Representation of civic guards with 21 figures**. Possession of the city of Amsterdam. — 476. Bartholomeus **Van der Helst**. **Female portrait**. — 273. Simon Van der Does (1653—1717). Maternal love. — 287. Joost Cornelisz. Droochsloot (1586—1666). Lodgment of the poor. Originating from the Work house. Possession of the city of Amsterdam. — Not numbered. Johan Meerhout (16..—16..). Landscape with figures. Present of Mr. A. Bredius, 1888. — 343. Nicolaes Elias. Pickenoy, *alias* Claes Elias. Portrait of Reynier Ottsz. Hinlopen. — 971. Nicolaes Cornelisz. **Moe-yaert**. **Five „Regenten”** (Governors), **two „Regentessen”** (Governesses) and **one Official of the Old-men-and-women-hospital** (1640).

— 826. Adriaen Van Nieulant (1587—1659?). Captain Abram Boom and Lieutenant Anthony Oetges with seven bowmen of the company, who September 23, 1623 marched out of Amsterdam to protect Zwolle, at the invasion of the Spanish troops from Lingen in the 'Zevenwolde'. This picture had been left unfinished by Claes

Lastman at his death. Originating from the great military-councilchamber; possession of the city of Amsterdam. — 342. Nicolaes Elias. Pickenoy, said Claes Elias. Portrait of Tryntje Tysdr. Van Nooy, wife of Reynier Ottsz. Hinlopen. — 409.

Jan Van Goyen. **View of the city of Dordrecht.** Originating from the Workhouse; possession of the city of Amsterdam. — 656. Gysbert D'Hondecoeter (1604—1653?). Landscape with figures.

— 1147. Adam Pynacker (1621—1673). The shore of an Italian lake. — 1046. Jacob Ochtervelt (16..—17..). Four Governors of the Leprozenhuis (Lepershospital), with the housemaster and a woman, with two children. Originating from the Leprozenhuis; possession of the city of Amsterdam. — 252. Aelbert Cuyp. **Landscape with shepherds and cattle.** — 1282. Dirck Dircksz. **Santvoort** (1610—1680). **Four Governors and an Official of the 'Saaihal'** (cloth-hall), 1643. Originating from the room of the Masters of the cloth trade; lately from the 'Leprozenhuis'; possession of the city of Amsterdam.



REMBRANDT HALL.
ONE OF THE BRACKETS
OF THE FRIEZE.

Rembrandt-hall.

No. 243 of the ground-plan.

Though here the pictures take the chief place, yet the hall itself deserves attention as well ¹⁾.

On four columns of sunny-gray coloured Hungarian marble are placed caryatides carrying the vault on which the glass roof rests. These caryatides are female figures of gilt stone expressing, with a hint at Rembrandt's mastery over light and shade, the variation caused by light and dark.

¹⁾ It measures 20 M. by 14.50 and 10 in height.

Here is Morning represented by a virgin with her right hand removing her thin veil and holding roses in her left.

Day, a woman in her prime, surrounded by rays, with the sun-sceptre in her hand. (see pict. 9).

Evening, a woman decked with flowers, with an olive branch in her hand; her head and the upper part of her body are covered with an embroidered veil.

Night, dressed in a starry mantle; a veil covers her face; holding a torch in one hand, she keeps herself wrapped in her mantle with the other.

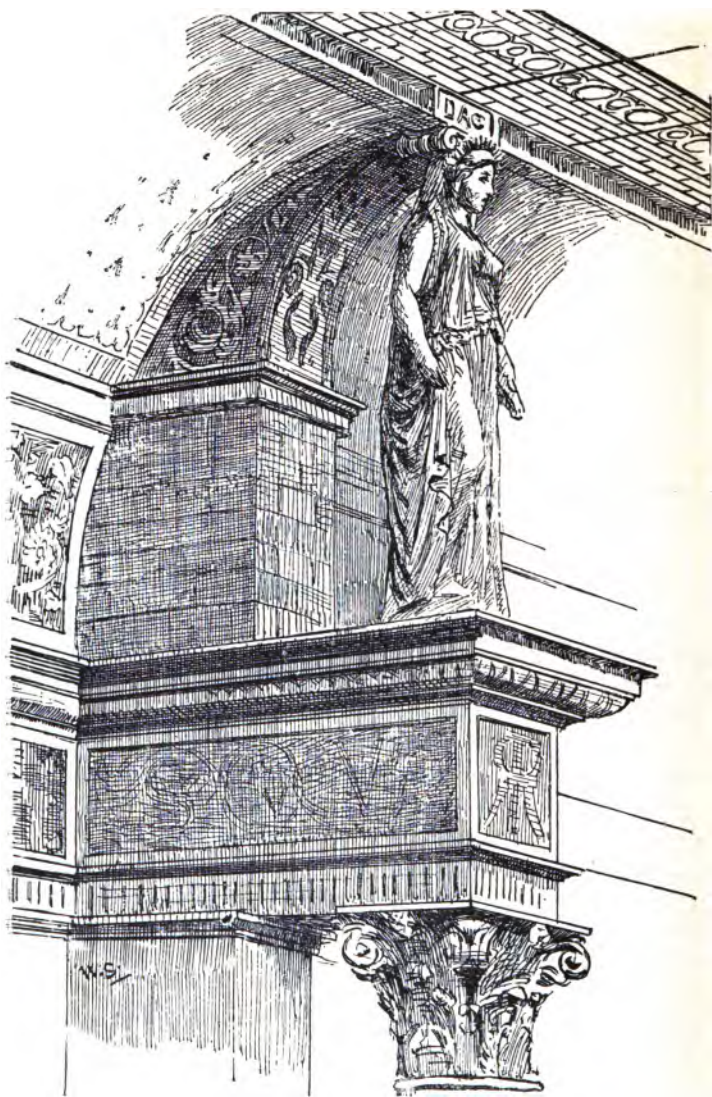
In the frieze on the walls several brackets have been placed, ingeniously alluding to the very meaning of these four caryatides, according as they are placed; so with Morning there is a crowing cock, the heads of a maiden and a youth on waking; with Noon — to express the southern character — an Egyptian woman, an eastern type and a lion; with Evening, most suitable to amusement, a female head decked with roses, is placed, moreover a male head in a fool's cap hinting at revelling; while with Night a bat, a female head in poppies, a sleepy female and male head, and a night-owl sufficiently express the meaning (see pict. 10).

Beginning above his master-piece and continued over the four walls some particulars of the great artist's life are stated in golden letters in the frieze, to the following purport:

REMBRANDT, SON TO HARMEN GERRITSEN VAN RIJN AND NEELTGEN WILLIAM'S DAUGHTER VAN SVYDTBROVCK — BORN IN THE WEDDESTEEG AT LEYDEN XV JULY MDCVII — AT SINT ANNA PAROCHIE UNITED INTO MARRIAGE XXII JUNE MDCXXXIII TO THE LEEUWARDEN BURGOMASTER'S DAUGHTER SASKIA VAN VIJLENBORGH WHO IN JUNE MDCXLII LEFT HIM A WIDOWER — HE DIED AT AMSTERDAM AND WAS BURIED IN THE WEST CHURCH VIII OCTOBER MDCLXVIII.

Rembrandt's initials are found in the mosaic of the floor and on the wall, where also those of his wife are placed.

Pictures; on the right: 364. Govert Flinck. **Corporalship of Capt. Albert Bas** and Lieut. Lucas Conyn, 1645. Originating from



REMBRANDT HALL. ONE OF THE CARYATIDES

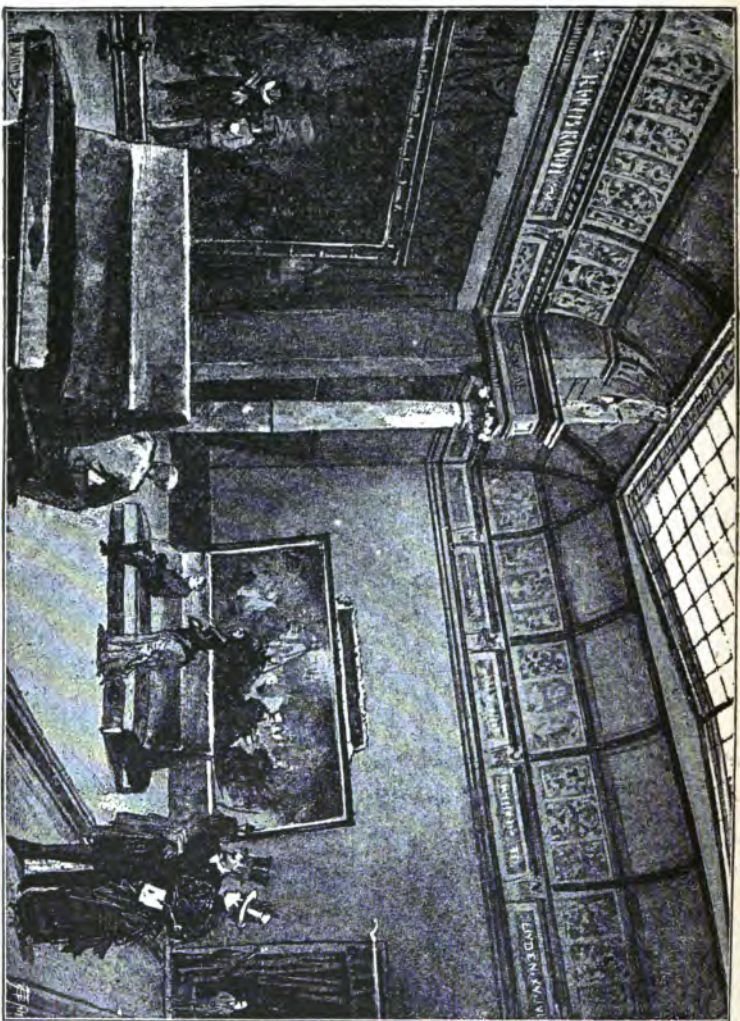
the Burgomasters' chamber in the old Townhall; possession of the city of Amsterdam. — 467. Bartholomeus **Van der Helst. The Schuttersmaaltyd** (Civic-guard banquet) (see pict. 11) held June 18, 1648 in the upper hall of the Cross-bow or St George company-house at the 'Singel' in celebration of the peace of Munster. Originating from the St. George Doeke (shooting company), subsequently placed in the large military-council-chamber of the Townhall; possession of the city of Amsterdam 1). — 724. Karel **Du Jardin** (1622—1678). **Governors of the Workhouse**, 1669 Possession of the city of Amsterdam. — 1246. **Rembrandt** (1606—1669) Corporalship of Capt'n. Frans Banning Cocq and Lieut. Willem Van Ruytenburg van Vlaedingen, Lord of Vlaedingen, generally known under the name of „**the Nightwatch**;” this most celebrated picture of the great Master was painted by him in 1642, when at the age of 34, for the sum of 1600 guilders only. Originating from the Kloveniersdoele (Arquebusiers' shooting-company), subsequently placed in the small military-council-chamber of the Townhall; possession of the city of Amsterdam 2) (see pict. 10). — 444. Frans **Hals** the Elder (1580—1666). **Corporalship of Capt'n. Reynier Real** and Lieut. Cornelis Michielsz. Blaeu 1637, the so-called „thin company”. Originating from the large military-council-chamber of the Townhall; possession of the city of Amsterdam 3). — 477. Bartholomeus **Van der Helst. Corporalship of Capt'n. Roelof Bicker** and Lieut. Jan Michielsz. Blaeu before the Brewery „de Haen” (the Cock) on the corner of the 'Lastaasje' (Geldersche kade and Boomsloot), 1639. Originating with the large

*
See
last
page

1) As has been shown by Dr. Dyserinck in a monograph of the *Schuttersmaaltyd* this picture had originally larger dimensions; to the upper part a large portion and to the bottom part a small portion is wanting; this mutilation is supposed to have taken place between 1815 and 1853.

2) The removal of the *Nightwatch* from the Kloveniersdoelen to the Townhall on the Dam in 1715 has led to the unfortunate result that, owing to deficient space, pieces have been cut off right and left and at the bottom of the picture. (Cf. Dr. J. Dyserinck „De Nachtwacht van Rembrandt”). Near the entrances of the Rembrandt-hall are placed two photos of old drawings after the Nachtwacht and the Schuttersmaaltyd on which the original form of both pictures may be seen.

3) The civic-guards picture by Hals was „made up”, i. e. in part completed by Pieter Codde. (Cf. P. Scheltema. *Aemstels Oudheid* [Amsterdam's Antiquity] VII 134). However Hals' style of painting is conspicuous in this fine piece.



REMBRANDT HALL.

military-council-chamber of the Townhall; possession of the city of Amsterdam. — 1279. Joachim Van Sandrart (1606—1688). Corporalship of Capt'n. C. Bicker Van Swieten, ready to go and receive Maria De Medicis, Queen-Dowager of France, whose marble bust is in the midst of them; Sept. 1. 1638. Originating from the Kloveniersdoele (Arquebusiers' shooting-company), afterwards placed in the Burgomasters' room of the old Townhall; possession of the city of Amsterdam.

In a fine oak shrine in the Rembrandt hall is deposited the Golden book of the Museum, destined for the signatures of Royal and other illustrious visitors.

The first leaves in this book contain the record relating to the opening of the museum to the following purport:

'On July 13 of the year 1885, the 37th year of king William the Third's reign, the national Museum was opened in H. M's name by his Excellency the Minister of the Home Departement, Jan Heemskerk Az. L.L.D.

The construction, begun in MDCCCLXXVII, was executed according to the plans and under the conduct of the Architect of the Museum Petrus Josephus Hubertus Cuypers.

In remembrance whereof this record is signed by the authorities present at the solemn opening 1).

Carolingian-hall. No. 236 of the ground-plan. Going from the Rembrandt hall to the other picture-halls we pass through a room, being an imitation of the emperor's hall of Charlemagne in the narthex of St. Servatius's at Maestricht (see pic. 13). This hall belongs, so to say, to the one situated underneath it, just as this is the case at Maestricht.

The mosaic floor, an exact imitation after fragments from the Carolingian period found in the Cathedral at Aix-la-Chapelle and in a church at Cologne, as also the decoration of the door, the curious window glass, nicely framed in lead, deserve particular notice. They are careful reproductions of various samples from a

1) This nicely drawn calligraphic document is from the hand of the Architect and Civil-Engineer Jos. Th. J. Cuypers, son to the architect of the Museum.



467. BARTHOLOMEUS VAN DER HEIST. THE „SCHUTTERSMAALTJID." (CIVIC-GUARD BANQUET).

remote period. In the centre of the floor mosaic Charlemagne's initials are placed.

International hall. No. 235 of hall 1), thus named because the pictures of foreign the ground-plan.

masters have been brought together here. On the walls are to be seen the coats-of-arms of countries and towns where art flourished of yore.

a. German tribe. Bruges, Brussels, Ghent, Antwerp, Cologne, Augsburg, Nurnberg, Maestricht.

b. Italy. Bologna, Sienna, Florence, Rome, Venice, Napels, Milan.

c. France. Paris.

d. Spain. Madrid.

The Flemish school is represented in this hall best by far; the pictures by German masters are not sufficiently numerous to be kept separate and have therefore been joined to the Flemish school. This is also the case with the Italian and French masters.

Beginning to the right on the south wall: 1220 Hans Rotenhammer (1564—1623). Mars and Venus. — 1562. Flemish school, 2nd half of the 16th cent. Doomsday and the seven capital sins. — 1406. David Teniers the Younger (1610—1690). **Village inn.** — Not numbered. Attributed to Maerten De Vos (1532—1603). Susanna and the Elders. — Not numbered. Alexander Adriaensen (1587—1661). Fish. — 1407. David Teniers the Younger. **Temptation of St. Antony.** — 742. Jacob Jordaens (1593—1678). **The piece of money in the mouth of the fish; St. Matth. XVII, 27;** originating from the Workhouse. Possession of the city of Amsterdam. — 420. Pieter Gysels (1623—1691). View of a Flemish town. — 211. Jan Brueghel the Elder? surnamed Velvet Brueghel (1568—1625). Adoration of the Magi. — 209. The same. Landscape on a river. — Not numbered. Joachim Bueckeleer (1515?—1573). **A Flemish kitchen,** in the background Christ with Mary and Martha. — 309. Anthony Van Dyck (1599—1641). **Portrait of Nicolaes Van der Borcht,** Burgomaster of Antwerp. — 741. Jacob Jordaens. **A Satyr.** — 244. Casper De Crayer (1584—1669). **Adoration by the shep-**

1) Measuring 28.90 M. by 9.20; height 9 M.



1246. REMBRANDT. „THE NIGHTWATCH”.

herds. — 1360. Adriaen Van Stalbemt (1580—1662). Landscape with trees. — 1012. Pieter Neeffs the Elder (157.—1661?). View in the Dominican-church at Antwerp. — 965. Anthony Mirou (15..—16..). Wooded landscape. — 1630. Jan **Wildens** (1586—1653). **View of the city of Antwerp** from the landside 1). Present of Jhr. Dr. J. P. Six, 1852. — 245. Casper **De Crayer**. **The Descent from the Cross.** — 307. Anthony **Van Dyck**. **Portrait of William II**, born May 27, 1626, died Nov. 6, 1650, Prince of Orange, with his bride Mary Stuart, born 1631, died Jan. 3, 1661, Crown-princess of England, daughter of king Charles I. 2). — 1634. Joos Van Winghe (1544—1603). Night banquet and masquerade. — 1404. David **Teniers** the Younger. **Soldiers' guard-room.** — 370. Frans **Francken** the Younger (1581—1642). **Allegory of the Emperor Charles the Fifth's abdication** at Brussels in 1555. — 206. Jan **Brueghel** the Elder, surnamed Velvet Brueghel. **The fable of Latona** 3). — 894. Vincent **Malo** (1600—1650?). **Company of peasants.** — 895. Vincent Malo. Christ with Mary and Martha. — 975. Joos **De Momper** (1564—1635). Landscape. — 53. Hendrick Van Balen (15..—16..). Homage of Bacchus to Diana. — 689. Daniel Van **Heyl** (1604—1662). Landscape and river. — 1338. Gerard **Seghers** (1591—1651). Christ and the penitent.

X 1641

East wall: Not numbered. Frederick Van Valckenborgh (1570?—1623). Mountainous Landscape. — 1343. Frans **Snyders** (1579—1657). **Fruit and dead game.** — Not numbered. Lucas Van Valckenborgh (first half of the 16th century — after 1598). Mountainous landscape. — 1633. Thomas **Willeboirts**, named **Bosschaert** (1613—

1) Mr. Max **Roses**, custos of the Museum Plantin-Moretus at Antwerp drew our attention to this remarkable canvass, one of the two pictures, views of Antwerp from the side of the Scheldt and from the land-side, ordered to the painter by the Town-government, and on May 23, 1635 both paid with 600 florins (Antwerp Archives VII, 37).

2) This portrait is from the year 1641, and represents the Prince at the age of 15 and his bride at that of 10; it is the last picture made by Van Dyck.

3) **Leto** or **Latona**, loved by **Zeus** (**Jupiter**), whom she bore two children — **Apollo** and **Diana** —, was persecuted everywhere by her lover's jealous spouse, **Juno**. In her flight with her children wishing to quench her thirst in a water, some peasants by their feet and tools made it muddy and utterly unpalatable; incensed at this unmerciful behaviour, **Latona** changed those peasants into frogs.



CAROLINGIAN HALL.

1654). Mars and Venus. In the face of the god of war, probably the portrait of a general of the 17th century has been expressed. Possession of the city of Amsterdam. — 1352. Spanish school; 17th cent. Portrait of Karel Balthazar, Infant of Spain, son of King Philip IV, at a youthful age; born Oct. 17, 1629; died Oct. 9, 1646. — 542. Spanish school, 1st half of the 16th century. Christ deplored by the women. — 1351. Spanish school, middle of the 17th century. The spiritual marriage of Saint Catharine. — 714. Unknown. Formerly under the name of Jusepe Ribera. Allusion to instability. — 996. Bartholome Esteban **Murillo** (1618—1682). **The Annunciation to the Virgin.**

North wall. 197. Elias Van den Broeck (16..—1708). Flowers. — 1325. Jacobus Van Schuppen (1669—1729). Portrait of Eugene Francis, Prince of Savoy-Carignan, celebrated general of the Imperial armies; born Oct. 18, 1663, died April 21, 1736. — 1219. Hans Rottenhammer. Mary with the child Jesus. — Not numbered. Elias Van den Broeck. Flowers and insects. Present of Mr. J. B. Westerwoudt, 1888. — 195. Paulus Bril (1554—1626). Ruins. — 1222. Petrus Paulus **Rubens** (1577—1640). **Cimon and Pera**; Roman filial love. 1). — 1405. David **Teniers** the Younger. **Working people taking rest.** — 180. Joseph Van Bredael (1688—1739). View of a village on a river. — 1344. Frans **Snyders**. **Dead game and vegetables.** — 208. Jan Brueghel the Elder, surnamed Velvet Brueghel. Landscape on a river. — 315. Flemish school, 1st half of the 17th century. Holy Family. — 1245. David **Ryckaert III** (1612—1661). **Shoemaker's workshop.** — 207. Jan Brueghel the Elder, surnamed Velvet Brueghel. View of a town on a river, — 518. Giovanni Francesco Barbieri, surnamed St. Guercino (1591—1666). Copy. Mary Magdalen. — Not numbered. Abraham Breughel, named Ryngaaf (1631—16..). Fruits. — 202. Christoforo Allori, named Bronzino (1577—1621). Judith with the head of Holofermus. Ancient copy. — Not numbered. Sebastiaen Vrancx (1573—1647). Market-view in a Flemish town; possession of the Royal Antiquarian Society. —

1) According to the tale of ancient writers, (Festus and Solinus) Cimon was committed to prison and condemned to be starved to death; his daughter Pera, however, knew how to get access to him and to save his life by feeding him at her breasts. The magistrate learning this act of devotion, set Cimon at liberty.



INTERNATIONAL HALL.

371. Frans Francken II (1581—1642). Adoration of Mary and the Child Jesus. Present of J. F. W. Baron Van Spaen van Biljoen, 1808. — 225. School of Michel Angelo Amerighi, surnamed Caravaggio (1569—1609). Death of Orion. 1). — 719. Italian school (school of Ferrara, about 1530). Marriage of the Virgin. — Not numbered. Italian school of the 17th cent. Saint Sebastian. Present of Mr. A. Willet, 1887. — 551. Italian school, middle of the 16th century; probably painted by a Dutch or Flemish artist in Italy. Harpsichord-player (portrait). — 367. **Florentine school of the 14th century. Mary with the Child Jesus** seated on a throne, surrounded by some Saints. Present of Mr. A. Bredius, 1886. — 715. Italian school? 17th cent. John the Baptist 2). — 1431. Benvenuto Tisio, surnamed il Garofalo (1481—1559). The Adoration by the Magi. — 1353. Johannes Spilberg (1619—1690). Civic banquet with 22 figures of the company of Burgomaster Jan Van de Poll and Lieut. Gysbert Van de Poll, in honour of the former on his appointment as Colonel; painted by order of the Burgomasters of Amsterdam in 1650. Originating from the large hall of the Handbow-company; possession of the city of Amsterdam. — 523. Hans Holbein the Younger (1497—1543). Ancient copy. Portrait of Robert Sidney. — 1560. Ægidius Sadeler (1570—1629). Ancient copy. The University-hall at Prague. — 1198. Guido **Reni** (1575—1642). **Mary Magdalen**. — 903. Attributed to Quinten Massys or Metsys (1460—1531?). Ancient copy. Portrait of Desiderius Erasmus, born Oct. 28, 1467, died July 12, 1536. — 296. Attributed to Henri or Hendrik **Bles**, surnamed **Civet** 3). (1480—15..). **Paradise**. — 1225. Petrus Paulus Rubens, Copy. Ecce Homo. — 1221. Petrus Paulus **Rubens**. **Christ bearing the Cross**. Project of his celebrated picture in the Royal Museum at Brussels. — 1433. Tiziano Vecelli (1477—1576).

1) In Greek mythology Orion appears as a handsome, stalwart huntsman, who was loved by Eos (Aurora), which so much incited the gods, that Artemis (Diana) pierced him with an arrow. After his death Zeus (Jupiter), at Artemis' prayer, placed him as a constellation in the heavens.

2) Dr. W. Bode holds the opinion that in this picture a work of Gerard Van Honthorst may be recognised.

3) Surnamed thus in Italy, in consequence of his marking his pictures with a church-owl. It is Dr. Oscar Eisenmann who attributes this piece to Bles.

Copy. Penitent Magdalen. — 1013. Peter Neeffs the Elder. View in a church by candle light. — 53a. Peter Balten (15..—16..). St. Martin fair. — 914. Peter Meulener (1602—1654). Landscape with figures. This picture was originally the cover of a harpsichord. — 11. José **Antolinez** (1639—1676). **Glorification of the Virgin** 1). — 61. Adriaen Fransz. Baudewyns or Boudewyns (1644—1711). Landscape. — 751. Flemish school: middle of the 17th cent. Young woman near a table whereon fruit. — 310. Anthony Van Dyck. Ancient copy. Saint Franciscus at the foot of the Cross. According to tradition this picture was originally an altar-piece in one of the vessels belonging to the Spanish „Silverfleet”, taken by the Admiral Piet Hein, Sept. 9. 1628. — 1093. Gillis Peeters (1623—1653). Landscape with watermill. Present of Mr. A. Bredius, 1884. — 146. Daniel Boone (1635?—1698). Peasants playing at cards. — 1014. Peter Neeffs the Elder The Interior of a Church. — 305. Anthony **Van Dyck**. **Penitent Magdalen**. — 210. Attributed to Jan Brueghel the Elder, surnamed Velvet Breughel. Christ preaching in a fishing boat. Present of J. F. W. Baron Van Spaen van Biljoen, 1808. — 1324. Pieter Schubruch or Schaubruch (15..—16..). Rocky landscape and a river. — 419. Gualterus, Walter or Wouter Gysaerts (1649—17..). Wreath of flowers, in the middle of which a portrait of Hieronymus Van Weert, one of the Gorkom martyrs, put to death by Lumey in 1572; the portrait painted by David Teniers the Younger. — 1226. Petrus Paulus Rubens. Bad copy. Meeting of Jacob and Esau. — Not numbered. Balthazar Denner (1685—1749). Female portrait. Present of Mr. A. Bredius, 1888.

West wall: 115. Nicolas Bertin (1667—1736). Joseph flying from Potiphar's wife. — 374. French school; 16th cent. Copy from the 18th cent. Portrait of Gaston De Foix, famous French general, born 1489, killed April 11, 1512 at the battle of Ravenna. — 116. Nicolas Bertin. Susanna and the Elders. — 1143. After Gaspard Dughet (Gaspard Poussin) (1613—1675). Copy. Landscape on a river. — 166. Sebastian Bourdon (1616—1671). Spiritual marriage of Saint Catharine. — 1144. After Gaspard Dughet (Gaspard Poussin). Landscape. — 378. French school: latter part of the 17th cent. Female

1) Dr. A. Bredius attributes this piece to the Spanish painter José Antolines.

portrait. Possession of Jhr. H. Teding van Berkhout. — 24. Jacques André Joseph Aved (1702—1766). Portrait of Willem IV, Prince of Orange, born Sept. 1, 1711, died Oct. 22, 1751. — 377. French school: latter part of the 17th cent. Male portrait. Possession of Jhr. H. Teding van Berkhout.

Centre of the hall: „Fighting of titans,” statue in plaster of Paris by Abr. Hesselink, ceded as a loan by the artist.

Hall of the Old-Dutch school. In the next hall the oldest pictures of the Dutch school, contained in the collection, are assembled. The No. 228 of the decoration of the walls has a mediaeval character, thus ground-plan. being in keeping with the work of the masters found there.

A band on the frieze along the walls bears the following inscription:

Der menschen cloeck vernuft noyt stouter Const voortbracht,
 Als die den Mensch, end' al dat schietlyck gaet verdwijnen,
 Oft sijn gbedaent verliest, met welcken oft met quijnen,
 Met een uytbeeldend' stuck langh leven gheven tracht. 1)

Maer heeft de Schilderij, noch yemandt vraghen mocht,
 Niet anders om het lijf, als dat's ons stelt te voeren,
 Het wesen van den gheen, die w' hebben hier verloren?
 O Heen, Sij stelt voer 't'oogh, al dat den Mensch oyt docht
 Te sijn, oft connen syn, op Aerde, oft in de locht. 2)

The names of a dozen Middle-Dutch painters are immortalized on as many cartels on the wall.

Beginning on the right.

528. **Unknown master**, 2nd half of 14th century. **History of the Saviour**, divided into 18 representations. — 541. **Unknown master**,

1) Never man's superior intellect produced anything more admirable than the art which, by plastic representation, tries to secure long life to man and to all that, with fading or languishing, quickly vanishes or loses its form.

2) Yet, some one might ask: Is it the only function of the picture to represent to us the appearance of one we have lost? No, it places before our eye all that man ever thought he was or could be, on earth or in heaven*).

*) From a sonnet by P. Van Veen in the 'Schilder-boek' (description of painting) by Carel van Mander. (Edition of 1604).

1st half 16th century, Adonis. — 297. Unknown master, end of the 15th cent. The prophetess Ann in the temple. — 403. Jan Gossaert, named Jan Van Mabuse (1470?—1541). Portrait of Philip of Burgundy, Admiral, Governor of Zutphen, knight of the Order of the Golden Fleece and subsequently Bishop of Utrecht, born 1464, died April 7, 1524. — Not numbered. Unknown master of the 2nd half of the 15th century. Christ on the Cross near which the Virgin, St. John and Magdalen; in the distance a Dutch town. — 761. Unknown master, end of the 15th cent. Portrait of a distinguished person. — Not numbered. Unknown master; latter part 15th cent. The Virgin. — Not numbered. Unknown master of the 16th cent. Portrait of Jan, Count of Egmond, named Manke (Cripple) Jan, Stadtholder of Holland. Present of Jhr. Mr. Victor De Stuers, 1891. — 1418. Corns. Teunisz. (16th cent.) Civic-guards of the Cross-bow company, File B. A^o. 1559; possession of the city of Amsterdam. — 525. Unknown master, 14th cent. Picture in remembrance of the Lords Van Montfoort, killed in the expedition against the Friesians in 1345. Present left behind by Dr. H. Van der Lee, 1884. — Not numbered. Unknown master, latter part 15th cent. Ecce homo. — Not numbered. Unknown master, 16th cent. Portrait of Magdalena van Werdenberg, consort of Jan, Count of Egmond. Present of Jhr. Mr. Victor De Stuers. 1891. — 1628. Rogier Van der Weyden (?) (1400?—1464). The Lord's burial. — 719. Dirck Jacobsz. (1449—1567). Civic-guards from the Cloveniersdoelen (shooting-house of the arquebusiers, 1529); possession of the city of Amsterdam. — 158. Hieronymus Van Aecken, named Bosch (1462—1516). Copy. The Adoration by the Magi. — 543. Unknown master of 1535. Portrait of a man of distinction, with the adage: „Omne fide deo. Betrovetet al Godt.” — 533. Unknown master, 15th cent. Adoration of the Magi. — 57. Dirck Barentsz. (1534—1592). Civic-guards from the Cross-bow company. File G. A^o. 1562; possession of the city of Amsterdam. — 527 and 526. Unknown master, 15th cent. Portraits of Franck Van Borselen and of Jacoba Van Beyeren (Jacqueline of Bavaria). — 1419. Corns. Teunisz. Civic-guards of the Arquebusiers' company, File F, A^o. 1557. — 532. Unknown master, 15th cent. Mary with the child Jesus surrounded by S. S. Barbara, Caecilia, Catherine and Theresia. — 529. Unknown master, 16th cent. The Saviour as Salvator

mundi, with golden crown and globe. — 530. The virgin Mary, counterpart of 529. — Not numbered. Jacob Cornelisz. **Van Oostsanen** (14..—1530?). **Male portrait**, probably representing the painter himself. — 299. Albrecht Dürer (1471—1528). Copy. Portrait of Bilibald Pirkheimer born 1470, died 1530, Counciller at Nürnberg, Author and famous Scholar. — 373. Unknown master 16th cent. Portrait of the Emperor Charles V. — 241. Jacob Cornelisz. **Van Oostsanen. Saul and the witch of Endor**; 1 Sam. XXVIII: 7. — 58. Dirck Barentsz. Civic-guard banquet, called „de Poseters”, Arquebusiers' company, File L. A^o. 1566; possession of the city of Amsterdam. — 382. Geertgen, the painter of the knights of St. John at Harlem, called **Geertgen tot St. Jans** (2nd half of 15th cent.). **Allegory** of the expiatory sacrifice of the New Covenant. — 1564. Unknown master (2nd half of the 15th cent.). Christ on the cross, surrounded by several saints. — 902. Quinten Massys (1460—1530). Copy. 'The Holy Virgin with the Child. — 545. Unknown master (1st half of the 16th cent.). Portrait of a court fool. — 718. Dirk Jacobsz. Civic guards of the Arquebusiers' company, File E. A^o. 1563; possession of the city of Amsterdam. — 1333. Jan Van Scorel (1495—1562). Solomon and the queen of Sheba. — 537. Unknown master of 1534. Civic-guards of the Arquebusiers' company. — 535. **Unknown master. Two joined wings of a triptych** with the coat-of-arms of Soutelande, Gael and Boelisz. — 547. Dirck Jacobsz.? Civic-guards of the Arquebusiers' company. — 1334. Jan Van Scorel. David and Bathseba. — 1332. The same. Civic-guards of the Arquebusiers' company. File A. A^o. 1531. — Not numbered. Unknown master. Family-piece of Pierre De Moucheron and Isabeau De Gerbier with their children, altogether 22 persons seated at table, A^o. 1563. — Not numbered. Unknown master. Series of 6 portraits of members of the old noble family Van Naeldwyck, marked II—VII, as: II Henric Van Naeldwyc Heer Willemszoon, his wife was Haeze Van Scalwyc. — III. Willem Van Naeldwyc Henricszoon, his wife was Sophie Van Teylingen. — IV. Heer Henric Van Naeldwyc Willemszoon, his wife was Katryn Van Heenvliet. — V. Willem Van Naeldwyc Heer Henricszoon, his wife was Willeme Van Egmond Van de Watering. — VI. Heer Henric Van Naeldwyc Willemszoon, his wife was Machtelt Van Raephorst. — VII. Willeme Van Naeldwyc Heer Henricsdochter,

her husband was Jan, Heer Van Montfoort. — 1331. Jan Van Scorel. **Magdalen.**

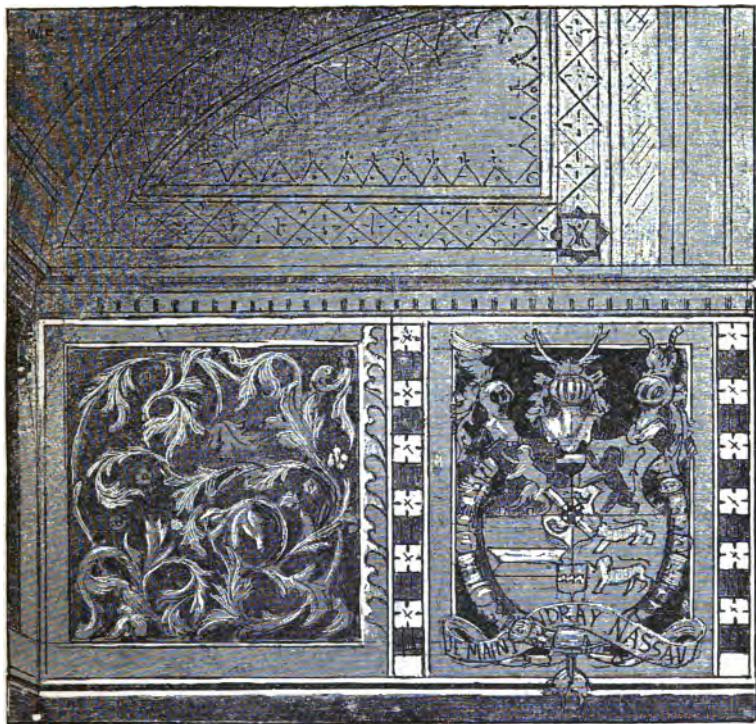
In the middle of the hall there are six oaken stands with triptychs, in five of which the centre scene is wanting; they are by unknown masters of the latter part of the 15th and the early part of the 16th century, as: 534 *a* and *b*. Unknown master, 1st half 16th cent. Wings of a triptych: Jesus in the Temple in the midst of the doctors (St. Luke III: 46). Reverse: Jesus descended to hell, brings back the damned out of it. — The Circumcision (St. Luke II: 21). Reverse: The Resurrection of Jesus (St. Matth. XXVIII). — Not numbered. **Unknown master**, 2nd half 15th century. Triptych, on the central scene: Christ on the Cross, near which the Virgin and St. John; in the background a view of the city of Utrecht; the wings represent: the Mass of St. Gregory, and St. Christophorus bearing the Child Jesus through the water. — 536 *a* and *b*. Unknown master 1st half 16th cent. Wings of a triptych: The fall of manna (Exodus XVI: 14—18). Reverse: an emblematic female figure, painted gray, representing the Christian Church. — Melchizedeck brings Abraham wine and bread (Gen. XV: 18). Reverse: an emblematic female figure, painted gray, representing the Synagogue. — 1591. Unknown master 1st half 16th cent. Wings of a triptych on the obverse and reverse sides of which are painted the portraits of two founders of a chapel or of an altar, with their wives and attended by their patron-saints.

Hall of the Dutch School 16th cent. The following hall contains works of masters of the Dutch School of the 16th century. The No. 227 of the decoration used points at this period in a heraldic ground-plan. manner by means of the escutcheons of the princes who, in the 16th century, ruled in the North Netherlands:

the three last Counts of Holland: the Emperor Charles V; Philip II, King of Spain, Francis, Duke of Anjou. Over the escutcheons of these princes is placed Charles the Fifth's emblem, the two pillars of Hercules with the motto *PLVS OVLTRE*.

The two first Stadtholders from the house of Orange-Nassau, represented by the escutcheons of William the Silent and of Prince Maurice of Nassau and between these the coat-of-arms of

the Republic, with the old adage of the United Provinces: CONCORDIA RES PARVAE CRESCUNT 1). Somewhat higher Prince Maurice's emblem, the scion of the orange tree with the motto: TANDEM FIT SVRCVLVS ARBOR 2).



HALL OF THE 16th CENTURY. — DETAIL OF THE PAINTED DECORATION OF THE FRIEZE.

Three Bishops of Utrecht: Frederik of Baden, Philip of Burgundy and Henry of Bavaria.

Three Princes of the Eastern Provinces: Charles, Duke of Guelders; William, Duke of Cleves; George, Duke of Saxony.

1) By harmony little things increase.

2) In the course of time the scion becomes a tree.

Beginning on the right: 2. Pieter Aertsen, named 'Lange Pier (1508—1573). The egg-dance. — 1570. Unknown master. Tarquin and Lucrece. — 549. Unknown master. Portrait of Kenau Simons Hasselaer, born 1526, died before July 1589; at the head of 300 women she assisted in defending the city of Harlem against the Spaniards during the siege in 1572—'73. On the piece we read: „K. H. Behold a woman, called Kenau, pious like a man, who at all times bravely combats the Spanish tyrant. Aetatis 47. 1573". — 1568. Unknown master. Portrait of Isabella Clara Eugenia, consort of Albert, Archduke of Austria, b. Aug. 12, 1566, d. Dec. 1, 1633. — 1567. Id. Portrait of Albert, Archduke of Austria, b. Nov. 13, 1559; d. July 13, 1621. — 376. Id. Portrait of Philip II, king of Spain, when a youth, born May 21, 1527; died Sept. 13, 1598. — 375. Id. Portrait of the Emperor Charles V, born Febr. 24, 1500; died Sept. 21, 1558. — 1565 and 1566. Id. Portraits of Philip III, king of Spain, born April 14, 1578; died March 31, 1621, and of his consort, Margaret of Austria. — 1170. Jan Anthonisz. Van Ravesteyn (1572?—1657). Portrait of Robert Dudley, Earl of Leicester, born 1530? died Sept. 14, 1588. — 755. Corn. Ketel (1548—1616). Civic-guards; possession of the city of Amsterdam. — 756. Corn. Ketel? Civic-guards; possession of the city of Amsterdam. — 1660. Joachim Wittewael (1566—1638). The meeting of David and Abigail (I Sam. XXV: 23—34). — 1569. Unknown master. Joseph and Potiphar's wife. — Not numbered. Unknown master. The parable of the tares growing with the wheat. St. Matth. XIII: 24—30. — 463. Maerten Van Heemskerck (1498—1574). Christ's Resurrection. — 1111. Aert Pietersen (1550—1612). The Syndics of the Cloth-hall at Amsterdam, A^o 1599; on the frame we read:

„Betreet u eedt
In t'gunt ghy weet.
Oprechtlick leeft.
Door gunst of haet
Of eygebaet
Geen oordeel geeft."

Consider your oath
In what you know.
Live uprightly.
Through favour or hatred
Or self-interest
Don't give an opinion.

1) These 12 pictures have been purchased, January 26, 1613 by order of the States-General for f 2200. It is the first known purchase of pictures from the public purse.

— 435. Corn **Van Haerlem** (1562—1638). **Adam and Eve** in Paradise. — 1561. Karel Van Mander (1548—1606). Allegorical representation of the greed of the clergy. — 401. Hendrik Goltzius (1558—1616). Dying Adonis. — 1472 to 1483. Otto Van Veen (1558—1629). Series of 12 representations from the revolt of the Bataves against the Romans 1). — Not numbered. Unknown master. Allegorical scene of the passion of Christ with the letters J. H. S. and emblems of the Passion; possession of the Royal Antiquarian Society. — 436. Cornelis Cornelisz. Van Haerlem. Portrait of Dirck Volckertsz. Coornhert, born 1522, died Oct. 29, 1590, Engraver, Poet and Scholar. — 1141. Unknown master. Portrait of Elisabeth, Queen of England, born 1533, died March 24, 1603. — 1563. Hendrik De Clerck (15..—15..). Competition between Apollo and Marsyas. — 759. Cornelis Ketel? Civic-guards. A^o 1588; possession of the city of Amsterdam. — Not numbered. Joachim Bueckelaer. Dutch market-view; in the background scenes of Christ's passion. — 754. Cornelis **Ketel**. **Corporalship** of Captain Dirck Rosecrans, A^o 1588; possession of the city of Amsterdam. — 540. Unknown master. Copy. Portrait of David Jorisz., born 1501, died August 25, 1556; Painter, Glasspainter, Philologist and Divine. — 56. Dirck Barentsz. (1534—1592). Portrait of Ferdinand Alvarez de Toledo, Duke of Alva, born Oct. 26, 1507, died December 11, 1582. — 3. Pieter Aertsen, surnamed Lange Pier. „De Gortenteller” („Counter of the Barley”) or the economical father of the house; on the picture is written: „Sal ick de huysraet terecht bestellen, soo moet ick 't gort selfs in de pot tellen”. (To manage the household all right, I wot, I must myself count the barley into the pot”); possession of the city of Amsterdam. — 758. Kornelis Ketel? Corporalship of Captain Dirck Jacobsz. Roosencrans and Lieutenant Ruysch, A^o 1584. Originating from the Kloveniersdoelen (Shooting-house of the Arquebusiers); possession of the city of Amsterdam. — 911. Cornelis Metsys (1511—1580?). The parable of the prodigal son. — 5. Pieter **Aertsen**, surnamed Lange Pier. **The adoration of the shepherds**; fragment of an alterpiece of the New-Church of Amsterdam 1). — 1108. Aert **Pietersen** (1550—1612). **Civic-guards**. A^o 1599; possession of the

1) Cf. the article of Jhr. Dr. J. Six in the Dutch Spectator, 1886 No. 12.



2. PIETER AERTSEN, NAMED LANGE PIER. — „THE EGG-DANCE”.

city of Amsterdam. — 434. Cornelis Cornelisz. Van Haerlem. Massacre of the Innocents in Bethlehem. — 1644. Johan **Wouters** (15..—15..). **The office of the Steward.** — 465. Maarten Van Heemskerck. Portrait of Johannes Colman, about 1538 Rector of the convent of St. Aechten at Delft.

In the middle of the hall: 4. Pieter Aertsz., surnamed Lange Pier. Wing of a triptych, fragment of the Presentation in the Temple; reverse: King Balthazar, one of the Magi; possession of Jhr. Dr. J. P. Six. — 464. Maarten Van Heemskerck. Wing of a triptych, the Sibyl Erythrea; reverse: the portrait of Matelieff Dammasz.; possession of Jhr. Dr. J. P. Six.

Dupper-hall. The next hall takes us to the 17th century, the No. 226 of the glorious period of Dutch art. The inscription on the ground-plan. upper part of the wall informs us that we are in the Dupper-hall; it is to the following purport:

Bij uiterſte wijsbeſchikking van 12 April 1862 heeft
Leendert Dupper Willemszoon/
Suikerraffinadeur/ geboren te Dordrecht 16 Auguſtus 1799/
overleden aldaar 4 Maart 1870/ aan 's Rijks Muſeum te Amſterdam/
zijne verzameling ſchilderijen van Oude Meesters nagelaten. 1)

The Dupper-collection consists of 64 pictures, for the greater part by celebrated masters of the Old-Dutch School. Beginning on the right when entering the following pieces are seen:

2) 188. Quiryn Brekelenkam (16..—1668). The mouse-trap. — 302. Cornelis Dusart (1660—1704). Peasant-fair. — 1148. Adam Pynacker (1621—1673). Italian landscape. — 43. Ludolf Backhuysen (1631—1708). The Zuiderzee. — 1661. Jan Wynants (1600—1697?). Hilly landscape. — 1072. Adriaen Van Ostade (1610—1685). **The Quack.** — 251. Aelbert Cuyp (1620—1691). **Hilly landscape.** — 178. Melchior Brassauw (1709—1757). The prodigal Son. — 32. Frans

1) By his last will of April 12. 1862, Leendert Dupper Willemszoon, Sugar-refiner, born at Dort, August 16. 1799, deceased there March 4. 1870, bequeathed to the National Museum at Amsterdam his collection of pictures by Old Masters.

2) The large pictures, higher on the wall, do not belong to the Dupper legacy.

Badens? (1571—16..). Civic-guard banquet; possession of the city of Amsterdam. — 1411. Gerard **Ter Borch** (1617?—1681). **The painter's portrait.** — 1486. Adriaen **Van de Velde** (1635—1672). **Landscape.** — 1346. Hendrik Maertensz. **Sorgh** (1621?—1670?). Guitar player. — 1365. Jan **Steen** (1626—1679). **The Prince's birthday.** — 1420. Jan Philip Van Thielen (1618—1667). Flowers. — 1412. Gerard **Ter Borch**. **Portrait of Geertruida Matthyssen**, the painter's wife. — 489. Willem De Heusch (16..—1669?). Italian landscape. — 275. Gerard **Dou** (1613—1675). **The painter's portrait.** — 990. Isaac De Moucheren (1670—1744). View in an Italian garden. Originating from the Botanical Gardens; possession of the city of Amsterdam. — 1236. Salomon **Van Ruisdael** (16..—1670). **Trysting-place.** — 170. Richard Brakenburgh (1650—1702). St. Nicolas-feast. — 490. Willem De Heusch. Italian landscape. — 1373. Jan **Steen**. **The Rake.** — 1230. Jacob **Van Ruisdael** (1628—1682). **In the Wood.** — 635. Unknown master. St. Nicolas-feast. — 1586. Cornelis Van der Voort (1576—1624). Civic-guards with 12 figures, Lieutenant Pieter Hasselaer 1623. Originating from the Handboogsgoelen, (Handbow-company); possession of the city of Amsterdam. — 1069. W. Ossenbeeck (16..—16..). Mercury as the messenger of Jupiter brings back to her father, his well beloved Iö, changed by Juno into a cow. — 1661. Thomas **Wyck** (1616—1677). **The Alchymist.** — 491. Willem De Heusch. Woody landscape. — 1579. Aert De Vois (1630—1680). Lady and parrot. — 1372. Jan **Steen**. **The Quack.** — 98. Job Adriaensz. Berckheyde (1630—1693). The Spaarne at Harlem. — 20. Jan Asselyn (1610—1660?). Horsemen fighting. — 506. Meindert **Hobbema** (1638—1709). **Water-mill.** — 111. Dirk Van den Bergen (16..—1690?). Landscape with cattle. — 442. Frans **Hals**. (A good old copy). **The court-fool.** — 159. Johannes **Both** (1610?—1652). **Italian landscape.** — 97. Nicolaes **Berchem** (1620—1683). **Landscape.** — 274. Simon Van der Does (1653—1717). Landscape with cattle. — 815. Gysbert Verkuylen or Van der Kuyl (16..—1673). Cunning exceeds Strength 1). Originating from the Townhall at Gorinchem. —

1) The subject of this picture has been derived from the following; Sertorius, a Roman commander, once in presence of his army, had two horses led to the front, one of which was old and decrepit and the other fine and gallant, with a splendid

951. **Frans Van Mieris, the Elder** (1635—1681). **Instability.** — 1073. **Adriaen Van Ostade. The Baker.** — 1229. **Jacob Van Ruisdael. Winter.** — 841. **Johannes Lingelbach** (1623—1674). **Camp.** — 1362. **Johan Adriaensz. Van Staveren** (16..—1669?). **The School-master.** — 748. **Johan Van Kessel** (1641—1680). **In the Wood.** — 1509. **Willem Van de Velde, the Younger. A calm.** — 963. **Abraham Mignon** (1640—1679). **Fruit.** — 790. **Philips De Koninck** (1619—1689?). **Landscape.** — 1531. **Adriaen Verboom** (16..—1670?). **The cross-way.** — 691. **Samuel Van Hoogstraten** (1626—1678). **Portrait of Mattheus Van den Broucke, Councillor of India and Commander-in-chief of a rich fleet of 19 vessels of the E. I. Comp. returning in 1670; subsequently Common-councillor and Burgomaster of Dordrecht. He died in 1685.** — 348. **Aldert Van Everdingen** (1621?—1675). **Landscape in the North.** — 408. **Jan Van Goyen** (1596—1656). **Landscape.** — 44. **Ludolf Backhuizen.** **The Y before Amsterdam.** — 962. **Abraham Mignon. Flowers.** — 757. **Corn. Ketel.** **Civic-guard banquet; possession of the city of Amsterdam.** — 1383. **Dirck Stoop** (1610?—1688). **Hunting party.** — 430. **Jan Hackaert** (1629—1699?). **In the Wood.** — 1231. **Jacob Van Ruisdael. View on Harlem.** — 726. **Karel Du Jardin.** **Italian landscape with cattle.** — 406. **Jan Van Goyen. View on the river before Dordrecht.** — 1659. **Pieter Wouwerman** (1623—1682). **Hunting party.** — 1587. **Cornelis Vervoort or Van der Voort** (1576—1624). **Governors of the Hospital for Old Men and Women; possession of the city of Amsterdam.** — 882. **Nicolaes Maes. Woman Spinning.** — 1615. **Adriaen Van der Werff** (1659

tail, thick and beautiful of hair. By the side of the weak horse a tall and strong man was placed, but near the powerful animal there was a small and evidently slight person. At a given sign the strong man began with both his hands to pull as hard as he could at the tail of his horse, as if he wished to pull it out, but the slight man began to pull out one by one the hair of the tail of the strong animal. Now, when the former, after having greatly bestirred himself to no purpose, had given up his impossible labour amid the laughing bystanders, but the latter without any trouble very soon rendered the tail bare, Sertorius pointed out to his men, how from this they might learn that perseverance, much more than violence, is sure to reach its aim and that many things which cannot be performed, when grasping the whole at once, will yield to gradual exertion. (Plutarch. Vit. Sert. c. 16). Communicated by Prof. J. S. Speyer by the intervention of Mr. J. G. Frederiks.

— 1722). Christ's burial. — 1110. Aert Pietersz. Civic-guard banquet; possession of the city of Amsterdam. — 1347. Hendrick Maertensz. Sorgh. A gale. — 842. Johannes Lingelbach. Dentist on horseback. — 986. Frederik De Moucheron (1633?—1686). Landscape. — 1213. Willem Romeyn (16..—1694?). Landscape with cattle. — 1647. Philips Wouwerman (1619—1668). A camp. — 1149. Adam Pynacker. Place of pilgrimage. — Not numbered. Nicolaes Elias? (Picconoy). Governors of the Rasphuis (prison); possession of the city of Amsterdam.

Van de Poll. In the next hall we see another private collection hall No. 225 of bequeathed to the Museum: the Van de Poll legacy. the ground-plan. The inscription on the wall informs us when this collection was bequeathed:

Bij uiterste wilsbeschikking van 25 December 1879 heeft
Jonkheer Jacobus Salomon Hendrik Van de Poll
Wethouder der gemeente Velzen geboren te Amsterdam 28 Juli 1837
overleden albaar 23 Februari 1880 aan 's Rijks Museum te
Amsterdam zijne verzameling schilderijen nagelaten. 1)

By the side of this inscription may be noticed the coats-of-arms of Muilman and of the city of Amsterdam, right and left the escutcheon of the painters' guilds, and on the opposite side the coat-of-arms of the family Van de Poll.

The escutcheon of Muilman hints at the founder of the original nucleus of this collection, Hendrik Muilman, born of one of the principal families of Harlem, well known for its love of art. The collection made by Hendrik Muilman consisted of 193 pictures, for the greater part by masters of the Old-Dutch school, and of a number of drawings and engravings. On his death this collection was sold, and a considerable portion was transferred to other cabinets of art; e. g. a Karel Du Jardin to the collection of G. Muller, the Milkmaid by the Delft Vermeer to that of Six, and the Jan Steen to that of Van der Hoop. However, the son of the deceased bought

1) By his last will of December 25. 1879, Jonkheer Jacobus Salomon Hendrik Van de Poll, Alderman of the village of Velzen, born at Amsterdam, July 28. 1837, deceased there February 23. 1880, has bequeathed his collection of pictures to the National Museum at Amsterdam.

28 pictures from the collection and on his death left them, together with the family portraits, to his daughter Anna Maria Muilman. By her marriage with Jhr. Archibald Jan Van de Poll, the collection came into possession of the latter's son, Jhr. J. S. H. Van de Poll, who bequeathed it to the Museum.

The legacy consists altogether of 52 pictures. Leaving the Dupperhall and beginning on the right we see the following pieces:

1534. Johannes Vercolje (1650—1693.). Musical party. — 350. Aldert Van Everdingen. Landscape in Norway. — 1036. Joannes Van Noort (16..—after 1672). Portrait of D. Wynants. — 1588. Cornelis Vervoort, or Van der Voort. Governors of the Prison; possession of the city of Amsterdam. — 886. Nicolaes Maes. Portrait of Aeltje Denys. — 1348. Hendrick Maertensz. Sorgh. Vegetable Market. — 306. Anthony **Van Dyck**. **Portrait of a member of the family Van der Borch**. — 1459. Werner Van Valckert (15..—16..). Corporalship of Capt^a. Albert Coenraet Burgh and Lieut. Pieter Evertsz. Hult; possession of the city of Amsterdam. — 885. Nicolaes Maes. Portrait of Hendrick Wynants. — 1262. Cornelis Saftleven (1606—1681). Peasant company. — 1468. Werner Van Valckert. Portrait of Lieutenant-Admiral Jochem Swartenhont. — 189. Quiryn Brekelen-cam. Confidences. — 1461. Werner Van Valckert. Governors of the Hospital for Lepers; property of the city of Amsterdam. — 1136. Paulus Potter (1625—1654). **Landscape with cattle**. — 339. Nicolaes Elias (Pickenoy) (1596—1667). Portrait of Maria Swartenhont. — 1514. Willem Van de Velde the Younger. Water in motion. — 1268. Herman Saftleven III (1610—1685). Hilly landscape. — 334. Nicolaes Elias (Pickenoy). Corporalship of Capt^a. Dirck Theuling; possession of the city of Amsterdam. — 1249. **Rembrandt**. **Portrait of Elisabeth Bas**, widow of Lieut.-Admiral Jochem Swartenhont. — 1513. Willem Van de Velde the Younger. A calm. — 1237. Salomón Van Ruisdael. Village inn. — 338. Nicolaes Elias (Pickenoy). Portrait of Marten Rey. — 102. Gerrit Adriaensz. Berckheyde (1638—1698). View of the „Oudezijds Heerenlogement” at Amsterdam. — 985. Jan Evert Morel (1777—1808). Fruit. — 900. J. H. Maschhaupt. Portrait of Jhr. Archibald Jan Van de Poll, knight of the Order of the Dutch Lion, and Common councillor of Amsterdam. — 291. Hendrick Dubbels (1620—1676). A calm. — 331. Jan Ekels the Younger.

A poor writer. — 103. Gerard Berckheyde. The Heerengracht at Amsterdam. — 1453. Jacob Van der Ulft (1627—after 1688). Italian market place. — 280. Gerard Dou. Male portrait. — 636. Unknown master. Portrait of Wynant Wynants. — 1035. Joannes Van Noordt. Scipio's generosity. — 765. Thomas **De Keyser**. **Portrait of Pieter Schout**, Lord of Hagesteyn, born 1640, died May 29, 1669. — 666. Melchior D'Hondecoeter. Dead game. — 667. Id. Living birds. — 93. Claes Pietersz. Berchem. Italian ruins. — 330. Jan Ekels the Younger (1759—1793). View in Amsterdam. — 632. Unknown master. St. John the Evangelist in the isle of Patmos. — 845. Johannes Lingelbach. Landscape with figures. — 1037. Joannes Van Noordt. Portrait of Dionys Wynants. — 79. Antonie Beerstraten. View of a town in winter. — 1023. Constantyn Netscher (1668—1722). Portrait of the wife of Iman Mogge, Lord of Haamstede. — 1214. Willem Romeyn. Landscape with cattle. — 304. Cornelis Dusart. Maternal joy. — 901. J. H. Maschhaupt. Portrait of Jhr. Jacobus Salomon Hendrik Van de Poll, Alderman of Velzen, born July 28, 1837; died Feb. 23, 1880. — 1345. Peter Snyers (1681—1752). Female dealer. — 829. Sir Thomas **Lawrence**. (1769—1830). **Portrait of Willem Ferdinand Mogge Mulman**. — 139. Ferdinand Bol. **Portrait of Maria Rey**, wife to R. Meulenaer. — 1460. Werner Van Valckert. Masters of the Grand-Mercers guild at Amsterdam; possession of the city of Amsterdam. — 952. Frans Van Mieris the Elder, (1635—1681). Jacob's dream. — 749. Johan Van Kessel. Waterfall. — 1441. Cornelis Troost (1697—1750). Alexander the Great at the battle of the Granicus. — 138. Ferdinand Bol. **Portrait of Roelof Meulenaer**. — 1375. Jan **Steen**. **A lesson of dancing**. — 487. Jan Van Hemert (middle of 17th cent.). Portrait of Dirk Meulenaer. — 1462. Werner Van Valckert. Governesses of the Hospital for Lepers; possession of the city of Amsterdam.

Hall of Anatomy-Pictures. This hall contains a very remarkable series of pictures belonging to the city of Amsterdam and originating from the ancient Surgeons-guild of that place. No. 220 of the ground-plan. Primitively also two master-pieces of Rembrandt belonged to this series: in the first place the lesson of Anatomy by Prof. Nicolaes Tulp, in 1828 sold to King William I and at present

still exhibited at the Museum „Mauritshuis,” at The Hague, and further the lesson of Anatomy of Dr. J. Deyman. This piece, almost destroyed in a fire which took place, November 8, 1723 in the room of the Surgeons' Guild was sold December 20, 1841, but was bought again for the account of the city of Amsterdam, April 11, 1882. At present this restored fragment of the charred picture still gives, however, some idea of the original composition 1).

Over the door: 1442. Cornelis Troost. Lesson in anatomy of Prof. W. Roëll. — Continuing to the right: 633. Unknown master. Portrait of three Masters of the Surgeons' guild. — 1156. Maurits Quinckhart (1688—1772). Masters of the Surgeons' guild. — 1155. Id. Masters of the Surgeons' guild. — 1109. Aert Pietersz. (1550—1612). Lesson in Anatomy of Dr. Sebastiaen Egbertsz. De Vry. — 28. Adriaen Backer (1636—1684). Lesson in Anatomy of Prof. Frederik Ruysch. — 336. Nicolaes Elias (Pickenoy). Lesson in Anatomy of Dr. Joan Holland Fonteyn. — 994. Louis Moritz (1773—1850). Portrait of Clemens Van Demmeltraadt, town-lithotomist at Amsterdam, born August 13, 1793, died May 7, 1841. — 216a. Jacobus Buys (1724—1801). Portrait of Johannes Monnikhof, Physician at Amsterdam, born 1707, died June 23, 1787. — 1123. Juriaen Pool (1666—1745). Portraits of 2 Masters of the Surgeons' guild. — 1250. **Rembrandt. Lesson in Anatomy** of Dr. Johan Deyman. (Fragment of a picture partly burnt in the 18th century 2). — 766. **Thomas De Keyser. Lesson in Anatomy** of Dr. Sebastiaen Egbertsz. De Vry. — 1011. Johan Van Neck (1636—1714). Lesson in Anatomy of Prof. Frederik Ruysch. — 1443. Cornelis Troost. Portraits of 3 Masters of the Surgeons' guild. — 150. Arnold Boonen (1669—1729). Masters of the Surgeons' guild. — 1154. Johan Maurits Quinckhart. Masters. — 638. Unknown Masters. — 35. Jan De Baen. The bodies of John and Cornelius De Witt on the gallows, August 20, 1672 3).

1) In the days of yore there belonged to this collection a canvas with the portraits of Masters, by Nicolaes Maes, but which by sale afterwards found a place in the collection Van der Hoop.

2) Jhr. Dr. J. P. Six possesses Rembrandt's sketch for this picture.

3) This remembrance of the bloody murder of the brothers De Witt does not belong to the series of the Anatomy-pictures.

Portrait-hall. The next room is the Portrait-hall. Among No. 214 of the the pictures exhibited in it are the family portraits ground-plan. of the old-Amsterdam family Bicker. This collection bequeathed to the city of Amsterdam, as is intimated by the inscription, together with the arms of Bicker and of the Capital on the east side of the hall:

Bij uiterſte wijsbeſchikking van 19 Mei 1877 heeft
 Jonkvrouwe Jeanne Cathérine Bicker
 Donatière van Jonkheer Joſua Jacob Van Winter
 geboren te Amſterdam 12 November 1779 overleden albaar
 21 April 1878 aan de Stad Amſterdam ter
 plaatſing in 's Rijks Muſeum hare verzameling ſchilderijen nagelaten 1).

Before mentioning the principal pictures, the painted decoration of the hall requires our attention for a moment. At the top, in the middle, are seen the emblems of the temperaments: a snail, a crow, a butterfly and a turkey, each on as many shields, diversified by painted suspending plants. On the westside are the emblems of sovereignty and nobility represented by escutcheons with different crowns and by others, enriched with the principal figures of heraldry. On the eastside, besides the inscription mentioned just now, there are escutcheons having relation to tailors, which hardly requires any explanation, since the presence of various portraits, chiefly remarkable for the costumes, serves to account for this homage to one of the oldest professions of social life, viz. tailoring.

Continuing the enumeration of the pictures, and beginning on the spectator's dexter side, we see, among others the 44 portraits of the Bicker family, some of which are hanging in the Passage from the Dupper- to the Portrait-hall. Near the Portrait-hall stands the marble bust (made by Bart Van Hove) of the poet and historian Willem Hofdyk, born June 27, 1816, died August 29, 1888; present of Mr. P. W. Janssen, 1890, and also a marble statue of

1) By her last will of May 19, 1877 Jonkvrouwe Jeanne Cathérine Bicker, Jonkheer Joſua Jacob Van Winter's Dowager, born at Amsterdam November 12, 1779, deceased there April 21, 1878 left to the City of Amsterdam her collection of pictures to be placed in the National Museum.

the nymph Echo, made by Ferdinand van Leenhoff and received from him as a loan.

1445. Cornelis Troost. Sketch for the picture of Governors of the Orphan Poorhouse; possession of the city of Amsterdam. — 819. Gerard De Lairese (1641—1711). The Revolution; allegorical representation in grey. — 1197*a*. Tibout Regters. Lesson of Anatomy of Prof. Petrus Camper; belongs to the before mentioned pieces of the Surgeons'guild; possession of the city of Amsterdam. — 483. Bartholomeus Van der Helst. Copy in pastel. Portrait of Catharina Gansneb, said Tegnagel, born 1595, married Jan. 4, 1615 to Andries Bicker: legacy Bicker with the following portraits; possession of the city of Amsterdam. — 615. Unknown master, 17th cent. Portrait of Pieter Pietersz. Bicker, born 1532, died 1614. — 484. Bartholomeus Van der Helst. Copy. Portrait of Gerard Andriesz. Bicker, Drost (Bailiff) of Muiden, born June 6, 1623, died Sept. 16, 1666. — 234. Louis Bernard Coclers (1740—1817). Portrait of Catharina Six, born April 30, 1752, died Feb. 12, 1792, married 1769 to Jan Barent Bicker. — 648. Unknown master, 18th cent. Portrait of Clara Magdalena Dedel, born Apr. 11, 1727; died June 8, 1778; married May 12, 1745 to Hendrik Bicker. — 1435. Dominicus Van Tol (16..—1676). Portrait of Hendrick Dirksz. Spiegel, Burgomaster of Amsterdam in 1655, 1659 and 1665. — 647. Unknown master, 18th cent. Portrait of Hendrik Bicker, born Oct. 23, 1722; died Aug. 25, 1783. — 233. Louis Bernard Coclers. Portrait of Jan Barent Bicker, born Aug. 27, 1746; died Dec. 16, 1812. — 818. Gerard De Lairese. Established authority; allegorical representation in grey, counter-part of No. 819 mentioned before; does not belong to the legacy Bicker. — 482. Bartholomeus Van der Helst. Copy in pastel. Portrait of Andries Bicker. — 649. Unknown master, 18th cent. Portrait of Jan Barent Bicker, born 1746, died 1812. — 618. Unknown master, 17th cent. Portrait of Cornelis Bicker, Lord of Swieten, born 16.., died Sept. 15, 1654. — 481. Bartholomeus Van der Helst. Copy. Portrait of Andries Bicker. — 866. Jean Etienne Liotard (1702—1789). Portrait in pastel of Clara Magdalena Dedel, wife of Hendrick Bicker. — 1090. Jan Palthe (1719—1769). Portrait of Agatha Hieronyma Nobel, born August 1730, died May 6, 1822; married to Pieter Cypriaan Testart. — 1088. Idem. Portrait of Mrs. Nobel and her grandchildren. —

Over the door: 1524. Adriaen Pietersz. Van de Venne (1589—1662). The king of Bohemia, with his spouse at the chase. Printed in grey; does not belong to the legacy Bicker. — 865. Jean Etienne Liotard. Portrait in pastel of Hendrik Bicker. — 1089. Jan Palthe. Portrait



W. 57
 PORTRAIT-HALL. DETAIL OF THE
 PAINTED DECORATION
 OF THE FRIEZE.

of Pieter Cypriaan Testart. — 645. Unknown master, 18th century. Portrait of Johanna Sara Pels, born Apr. 11, 1702, died July 28, 1791, married to Jan Barent Bicker. — 1276. Joachim Van Sandrart. Portrait of Eva Bicker, born 1619, died Dec. 27, 1698; married to Hendrik Bicker. — 1025. Const. Netscher. Portrait of Agatha Bicker, married 1694, to Jacob Jan De Backer. — 999. Michiel Van Musscher (1645—1705). Portrait of Maria Schaep, born March 16 . . , died March 1725; married Aug. 26, 1681 to Mr. Hendrik Bicker Hendriksz. — 1456. Wallerant Vaillant (1623—1677). Portrait of Jacoba Bicker, born 1640, died 1695, married 1662 to Pieter De Graeff. — 1278. Joachim Van Sandrart. Portrait of Alida Bicker, married 1639 to Jacob Bicker. — 510. Charles Howard Hodges (1764—1837). Portrait of Hendrik Bicker, born 1777, died 1834. — 511. Id. Portrait of Wilhelmina Jacoba Van Hoorn, died 1853, wife of H. Bicker. — 637. Unkn. master, middle 16th cent. Miniature portrait of Jacob Pietersz. Bicker. — 646. Unknown master, middle 17th cent. Miniature of Jan Berent Schaep; Alderman in 1659. — 650 and 651. Unknown master, 18th cent. Two miniatures of Jan Barent Bicker and his wife Catharina Six. — 1082. Juriaen Ovens (1622—1678). Portrait of Mr. Jan Berent Schaep. — 930. Michiel Van

Mierevelt (1567—1641). Alleged portrait of Johan Van Oldenbarnevelt, Advocate of Holland, born Sept. 14, 1547; beheaded May 13, 1619. — 1024. Const. Netscher. Portrait of Jacob Jan De Backer. — 998. Michiel Van Musscher (1645—1705). Portrait of Mr. Hendrik Bicker, born Aug. 1249, died Aug. 1, 1718. — 1277. Joachim Van Sandrart. Portrait of Jacob Bicker, Knight of St. Mark. — 1275. Id. Portrait of Hendrik Bicker, born 1615, died Oct. 20, 1654. — 1455. Wallerant Vaillant. Portrait of Pieter De Graeff, born 1638, died 1707. — 617. Unkn. Portrait of Alyda Boelens. — 613. Id. Portrait of Mr. Pieter Bicker. — 620. Id. Portrait of Agneta De Graeff. — 619. Id. Portrait of Dr. Jan Bicker. — 614. Id. Portrait of Anna Codde. — 616. Id. Portrait of Gerrit Bicker. — 1532 and 1533. Herman Verelst (16..—1790?). Portraits of Mr. Johan De Witt, Grand-Pensionary of Holland, born Sept. 24, 1625, murdered Aug. 20, 1672, and of his wife Wendela Bicker, born 1636, died July 1, 1663.

Further portraits not belonging to the Legacy Bicker:

725. Karel Du Jardin. Portrait of Gerard Reinst, celebrated collector of art at Amsterdam. Councillor and Alderman in 1646 and 1650; died June 29, 1658. — 265. Jacob Willemsz. Delff (15..—1601). Portrait of Paulus Cornelisz. Van Beresteyn. — 469. Bartholomeus Van der Helst. Portrait of Maria Henrietta Stuart, born 1631, died January 3, 1661, Princess Royal of England, widow of the Stadtholder William II, Prince of Orange. — 559. Unknown master, middle 17th cent. Portrait of Louisa Christina, Countess Van Solms, widow of Joan Wolfert, Count of Brederode; she was sister-in-law to the Stadtholder Frederik Hendrik, Prince of Orange. — 1291 Godfried Schalcken (1643—1706). Portrait by candle-light of king William III of England, Prince of Orange, born Nov. 14, 1650; died March 8, 1702. — 1523. Paulus van Hillegaert (1595?—1651). The Princes Maurits and Frederik Hendrik on horseback. — 383. Wybrandt De Geest the Elder, brother-in-law to Rembrandt (1590—1659). Portrait of Ernst Casimir I, Count of Nassau, Stadtholder of Friesland, Groningen and Drenthe, born Dec. 22. 1573, killed at the siege of Roermond, June 2, 1639. — 390. Wybrandt De Geest the Elder. Copy of a former portrait of Prince William the First's brothers: the Counts Jan, Hendrik, Adolf and Lodewyk van Nassau. — 384.



1247. REMBRANDT. — THE SYNDICS.

Wybrandt De Geest the Elder. Portrait of Hendrik Casimir I, Count of Nassau, Stadtholder of Friesland, Groningen and Drenthe, born 1611, died of his wounds near Hulst, June 14, 1640. — 1247. **Rembrandt. The Syndics** (or masters of the cloth-workers guild at Amsterdam) in 1661. Originating from the „Staalhof” (sample-hall) in de „Staalstraat”; possession of the city of Amsterdam 1). — 923. Michiel Jansz. Van Mierevelt. Portrait of the Stadtholder Maurits, Prince of Orange, born Nov. 13, 1567; died April 23, 1625. — 558. Gerard Van Honthorst? Portrait of Amalia, Countess Van Solms, consort of Frederik Hendrik, Prince of Orange, born 1602, died Aug. 8, 1675. — 672. Gerard Van Honthorst. Portrait of Prince William II. — 981. Paulus Moreelse (1571—1638). Supposed portrait of Sophia Hedwig, Duchess of Brunswick, at a youthful age, born Feb. 20, 1592; died 1642, married 1607 to Ernst Casimir, Count of Nassau. — 680. Willem (or Guiliam) Van Honthorst. Portraits of the Princes of Orange: Willem I, Maurits, Frederik Hendrik, William II and William III; the latter represented at a youthful age. — 385. Wybrandt De Geest the Elder. Portrait of Ernst Casimir, Count of Nassau, Stadtholder of Friesland, Groningen and Drenthe. — 386. Idem. Portrait of Sophia Hedwig, Duchess of Brunswick, consort to Ernst Casimir, Count of Nassau. — 1582. Johannes Vollevens the Elder (1649—1728). Portrait of William III, Prince of Orange, King of England. — 673. Gerard Van Honthorst. Portraits representing Frederik Hendrik, Prince of Orange, his consort Amalia, Countess of Solms, and their daughters Albertina Agnes, Henriette Catharina, and Maria. — 675. Idem. Portraits of the Stadtholder William II, Prince of Orange, and of his consort Mary, Crown Princess of England, daughter of King Charles I. — 366. Govert Flinck. Allegorical portrait of Amalia, Countess of Solms, dowager of Prince Frederik Hendrik. — 674. Gerard Honthorst. Portrait of Frederick William, Elector of Brandenburg (the Great Elector), born Feb. 6, 1620, died Apr. 29, 1688, and of his consort Louise Henriette, Princess of Orange,

1) In the 'Staalhof' there were formerly six canvasses with portraits of Syndics; the oldest of 1559. Two of them are placed in the Museum: the one by Aert Pietersz. (No. 1111) and the piece by Rembrandt mentioned above. The fate of the others appears to be unknown.

b. Nov. 27, 1627; died Juni 8, 1667, eldest daughter to Prince Frederik Hendrik. — 25. Jacques André Joseph Aved (1702—1766). Portrait of the Stadtholder Prince William IV of Orange, born Sept. 1, 1711; died Oct. 22, 1751. — Not numbered. Unknown master, 18th cent. Portraits of William Frederik, Hereditary-prince of Orange-Nassau, afterwards King William I, born Aug. 24, 1772, died Dec. 12, 1843, and of William George Frederik Prince of Orange-Nassau, afterwards Lieutenant-Fieldmarshal and General-Master of the Ordnance in Austrian service, born Feb. 15, 1774, died Jan. 6, 1799,



PORTRAIT-HALL. SCULPTURE ON ONE OF THE ENTRANCES.

both represented at a youthful age; present of E. Baron Van Lynden van de Cannenburgh, 1888. — Not numb. Tethart Philip Christiaan Haag (1737—1812). Portrait on horseback of Frederika Sophia Wilhelmina, Princess of Prussia, consort of William V, Prince of Orange, born Aug. 7, 1747; died July 8, 1820. — 644. Unknown master 18th cent. Portrait of August Wilhelm, Prince of Prussia, born Aug. 9, 1722, died 1758, father-in-law to William V, Prince of Orange. — 1671. Johan Georg Ziesenis (properly

Cisnitz). Portrait of William V, Prince of Orange, born March 8, 1784, died April 1806. — 1142. Frans Pourbus the Younger (1569—1622). Portrait of Maria De Medicis, Consort of Henry IV, King of France, born 1575; died July 3, 1642. — 1335 and 1336. Pieter Willem Sebes (born 1830). Copies of the wings of a triptych, originating from the church at Zieriksee, representing Philip the Fair, King of Spain, Duke of Burgundy, etc. born 1478, died Sept. 25, 1506, and of his consort Joan of Arragon (Jeanne la folle), married 1496 1). —

1) The original wings are to be found at the Museum in Brussels, the centre pannel,

1629. J. Berends. Copy of a supposed portrait of Charles the Bold, Duke of Burgundy, born 1433, died Jan. 5, 1477. Present of Mr. J. Berends 1). — 1337. Pieter Willem Sebes. Copy of a portrait of Jacoba Van Beyeren 2). — Not numb. French school. Portrait of Henry IV, King of France and Navarre, born 1553, died May 14, 1610. — Not numb. German school. Portrait of Mathias, Emperor of Germany, born 1557, died March 20, 1619. — 539. Old copy. Portrait of Pope Adrian VI, born Feb. 28, 1459; died Oct. 18, 1523. — 125. Hendrick Bloemaert (1601—1672). Portrait of Johannes Putkamer, Licentiate of Theology, lying in state. Present of Mr. W. A. Hopman, 1882. — 1595. Abraham De Vries (16..—1650?). Portrait of David De Moor. — 486. Lodewyk Van der Helst (1645—16..). Portrait of Adriana Hinlopen. — 570. School of Van Mierevelt. Portrait of Hugo De Groot (Grotius), celebrated Lawyer and Politician, born April 10, 1583; died Aug. 28, 1645. — 939. Michiel Van Mierevelt (Manner of). Portrait of Cornelia Tedingh Van Berckhout, third wife of Lieutenant-Admiral Maerten Harpertsz. Tromp, born Oct. 5, 1614; died Oct. 12, 1680. — 266. Jacobus Delff (1619 1661). Male portrait. — 568. Unkn. master, 17th cent. Portrait of Theodora De Visscher, wife of Jacques Ryswyck; legacy of Mr. Daniel Balguérie's widow, *née* Van Ryswyck, 1823. — 23. J..... Attama (16..—16..). Male portrait. — 258. Jacob Gerritsz. Cuyp (1594—1652). Portrait of Margaretha Louisdaughter De Geer, born 1585, married Jan. 1603 to Jacob Jacobsz. Trip, born 1575 3). — 392. Aert De Gelder (1645—1727). Portrait of the Czar Peter the Great, born July 11, 1672; died Jan. 6, 1725. — 544. Old copy. Portrait of Edzard I, Count of Oostfriesland in the first half of the 16th cent. — 1444. Cornelis Troost. Governors of the Charity orphanage; possession of the city of Amsterdam. — 978. Paulus Moreelse (1571—1638). Portrait of Maria Van Utrecht, wife of Johan Van Oldenbarnevelt, born 1553; died March 19, 1629. — 925. Michiel

representing Doomsday, is in private possession. According to Mr. A. A. Reynen, Jacob Van Laethem is to be considered the painter of the triptych. (A. A. Reynen. „Un triptyque historique" in: La Fédération artistique).

1) The original, at the Museum in Brussels, is attributed to Rogier Van der Weyden.

2) The original at the Museum in Brussels.

3) Jhr. Mr. H. J. Trip. The Family Trip. Groningen, 1883, page 206.

Jansz. Van Mierevelt. Portrait of Johan Van Oldenbarnevelt, celebrated Statesman and Advocate of Holland, born Sept. 14, 1547; died May 13. 1619. — 391. Wybrandt De Geest the Elder. Portrait of a lady of distinction. Present of Mr. A. Bredius; 1887. — 8 and 9. Pieter Van Anraedt. Male and female portrait, the latter presented by Messrs. C. F. Roos & Co., 1886. — 363. Govert Flinck. Portrait of Joost Van den Vondel, Poet, born Nov. 17, 1587; died Feb. 5, 1679. — Not numb. Attributed to Jan Van Wyckersloot (16..—16..). Portrait of a lady of distinction with the escutcheon of Persyn. — 1544. Johannes Cornelisz. Verspronck (1597—1662). Portrait of Pieter Jacobsz. Schout, Councillor of Harlem 1602, Alderman 1602, 3, 5 and 6, Burgomaster 1608, 9, 13, 14, and 16, died March 8, 1645. Married May 9, 1588 to Anna Mattheusdr. Steyn. — 1273. Hercules Sanders (1606—16..) Portrait of a lady of distinction. — Not numb. Frans Hals the Elder. **Portrait of Johannes Barclaius, or John Barclay**, Scholar and Author, i. a. of „Argenis”, born 1582; died Aug. 12, 1621. Originating from the Amsterdam University, possession of the city of Amsterdam. — Not numb. Hendrik Meerman (16..—after 1650). Portrait of Antonies Van der Linden, Doctor of medecine and Linguist, born 1570, died 1633. — Not numb. Portrait of Sara Sweerts De Weert, his wife. Present of Jhr. Mr. Victor De Stuers, 1891. — 1086. Juriaen Ovens. Family-scene. — 1446. Cornelis Troost. **The Inspectors of the Collegium Medicum**, 1724; possession of the city of Amsterdam 1). — 1216. Jan Albertsz. Rootius (1615?—1674). Portrait of a girl with a he-goat. — 311. Copy after Anthony Van Dyck. Portrait of Prince Frederik Hendrik. — 1641. Benjamin Wolff (1758—1825). Copy after Titian, (Tiziano Vecelli). Portrait of Francis I, King of France, born 1494; died March 31, 1547. — 594. Abraham Willaerts (1613—1671?). Portrait of a married couple with their child, members of the family Van Beresteyn, full length in a landscape 2). — Copy after Jan Van Scorel. Portrait of Cornelis Arentsz. Van der Dussen, Secretary of the city of Delft in 1550. — 744. Gothart, or Godart Kamper (1614—1679). Female portrait. Present of Mr. A. Bredius, 1885. —

1) This picture is the principal work of the master and shows how gifted a portrait-painter and colorist Troost was.

2) This piece is attributed by Dr. W. Bode to Abr. Willaerts.

1049. Hendrick Ten Oever (16..—16..). Family-scene. — Not numb. Unknown master, early part 17th cent. Portrait of a lady of distinction. — Not numb. Anthony Palamedesz (1600—1673?). Portrait of a lady of distinction, with the coat-of-arms of Bas. Legacy of Mr. D. Balguérie's Widow, *née* Van Ryswyck, 1823.

In the middle of the hall on two stands: 924. Michiel Jansz. Van Mierevelt. Portrait of the Stadtholder Frederik Hendrik, Prince of Orange, born January 29, 1584, died March 14, 1647. — 921. Michiel Jansz. **Van Mierevelt**, after Cornelis De Visscher **Portrait of Prince William I** (William the Silent), born April 14, 1533, treacherously assassinated July 10, 1584. — 922. Michiel Jansz. Van Mierevelt. Portrait of Philips Willem, Prince of Orange, born Dec. 19, 1554, died Febr. 22, 1618, eldest son of William the Silent. — 670 and 671. Gerard Van Honthorst (1590—1656). Portraits of Prince Frederik Hendrik and of his consort Amalia, Countess of Solms. — 679. Willem or Guiliam Van Honthorst (1604—1666). Portrait of the Stadtholder Willem II, Prince of Orange, born May 27, 1626, died Nov. 6, 1650. — 1520. Adriaen Pietersz. Van de Venne (1589—1662). Portraits representing Prince Maurits with his retinue on horseback; next to the Prince ride Frederik V, Elector of the Palatinate, King of Bohemia, the Prince's cousin, and Philips Willem and Frederik Hendrik, the Prince's brothers; in the second row: Willem Lodewyk and Ernst Casimir of Nassau, Stadtholders of Friesland and cousins to Prince Maurits, and behind these some noblemen. — Not numb. Unknown master 18th cent. Portraits of the Stadtholder Willem IV, born Sept. 1, 1711, died Oct. 22, 1751, and of his consort Anna, Princess of Brunswick-Lüneburg, Crown-princess of Great-Britain, with her little daughter Anna, born Nov. 2, 1709, died Jan. 12, 1759. — 501. Paulus Van Hillegaert. Portrait of the Stadtholder Frederik Hendrik, Prince of Orange. — 1417. Mattheus Terwesten (1670—1757). Portrait of Princess Anna, consort of Prince Willem IV.

Easterly Cabinets.

No. 219—215 of
the ground plan.

From the Portrait-hall we go to the Cabinets 1), five of which are situated to the east and five to the west of the Entrance-hall. They get their light from the north, and chiefly contain such pictures of the

1) 5 M. by 5.50. Height 7 M.

Old-Dutch school, as, from their smaller dimension and more minute execution, are to be seen best in smaller rooms.

Cabinet No. 219. Beginning on the dexter side; 897. Jacob Marrel, or Marrellus (1614—1685). Flowers. Present of Mr. H. W. Mesdag, 1883. — 203. Adriaen Brouwer (1606?—1638). Peasants at a drinking-bout. — 1559. David Vinckboons (1578—1629). Soldiers chased by peasants. Present of Mr. A. Bredius, 1887. — 927. Michiel Jansz. Van Mierevelt. Portrait of Frederik V, Elector of the Palatinate, King of Bohemia, born Aug. 10, 1596, died Nov. 19, 1632. — 753. Cornelis Ketel. Portrait of Grietje Pietersdr. Codde, wife of Jacob Claesz. Bas. Legacy of Mr. D. Balguérie's Widow *née* Van Ryswyck, 1823. — 26. Hendrick Avercamp (1585—1633?). Amusement on the ice. — 59. Bartholomeus Van Bassen (15..—1652). Interior from the early part of the 17th cent.; with figures by Esaias Van de Velde. — Not numb. Aert Van Antum (15..—after 1617). The State-yacht sailing past the castle of Ysselmonde in Aug. 1617. — 1558. David Vinckboons. Soldiers playing the master at the peasants'. — 567. Unknown master. Portrait of Pieter Van Ryswyck, born 1615, died Feb. 27, 1687. Legacy of Mr. D. Balguérie's Widow *née* Van Ryswyck, 1823. — 752. Cornelis Ketel. Portrait of Jacob Claesz. Bas, Alderman 1580, Burgomaster of Amsterdam 1581, died Nov. 12, 1589. — 827. Pieter Pietersz. Lastman (1583—1633). Isaac sacrificed; in gray. Present of Mr. A. Bredius, 1887. — 204. Adriaen Brouwer. Peasants fighting. — 976. François De Momper (16..—16..). The Valkenhof at Nymegen. — 762. Thomas De Keyser. Family scene, representing Rombout Hogerbeets, Pensionary of Leiden, 1590, and Councillor in the High-council 1596, born June 24, 1561, died Sept. 7, 1625, his wife Hillegonda Van Wensen and their children. — 502. Pauwels Van Hillegaerdt (1596?—16..). Prince Maurits with his retinue on the Buitenhof (outer-court) at The Hague riding to the chase. — 1492. Esaias Van de Velde (or Willem Buytenwech?). Amusement on the ice outside the walls of a town. — 1260. Pieter Jansz. Saenredam (1597—1665). View in the Maria church at Utrecht 1). — 235. Pieter Codde (1599?—1678). The Adoration by the shepherds. —

1) This remarkable building dated from the 11th cent.; it was demolished about 1813.

109. Claes Van Beresteyn (16..—1684). Landscape. — Not numb. Attributed to Pieter De Bloot (1600?—1625). Quack at a market place. — Not numb. Bartholomeus Breenbergh 1599—16..). The Adoration of the Magi. — Not numb. Arent Arentsz. (named Cabel (1580?—16..). Fishers and huntsmen, — 1258. Pieter Jansz. Saenredam. The interior of the Maria church at Utrecht. — 928. Michiel Jansz. Van Mierevelt. Portrait of Johannes Uitenbogaert, clergyman, born Feb. 11, 1557, died Sept. 4, 1644. — 39. David Bailly (1584—1657). Portrait of Maria Van Reigersbergh, wife of Hugo De Groot (Grotius), born Oct. 7, 1589, died April 19, 1653. — Not numb. Gillis D'Hondecoeter (15..—1638); father to Gysbert D'Hondecoeter. Landscape. 879*a*. — Jan Lys (159.—1629). Musical party. — Not numb. Pieter Schey (15..—16..). View of Venice 1). Present out of the inheritance of J. L. De Bruyn Kops E. C. D., 1888. — 929. Michiel Jansz. Van Mierevelt. Portrait of Lubbert Gerritsz., born 1535, died 1612, Pastor of the Baptist Congregation at Amsterdam. — 569. Unknown master. Male portrait. — 261. Dirck Dalens the Elder (1600?—1676). Italian landscape, with figures by Moises Wttenbrouck (15..—1648). — Not numb. Arent Arentsz. (named Cabel). Fishers and peasants. — 1259. Pieter Jansz. Saenredam. View in the Maria church at Utrecht.

Cabinet No. 218. Beginning on the sinister side: 909. Gabriel Metsu (1630—1667). Old woman in meditation. — 1577. Arie De Vois. The jolly fishmonger. — 1484. Adriaen Van de Velde. The ferry. — Not numbered. Pieter De Bloot. Peasant fair. — 130. Idem. The lawyer's office. — 1052. Jan (1631?—16..). Landscape with farm, named Opperdoes in North-holland. — Not numbered. Willem Cornelisz. Duyster (15..—16..). Tricktrack players. Present of Mr. A. Bredius, 1887. — Not numb. Gerrit Willemsz. Heda, also called Young Heda (1621?—16..). Still life. — 1384. Abraham Storck (1630?—17..). Italian sea-port. — Not numbered. Nicolaes Knupfer (1603—1660). Cincinnatus and the ambassadors of the Roman people. Present of Mr. A. Bredius, 1888. — 1287. Roelant Savery (1576—1639). The poet crowned at the animals' festival. — 1289. Idem. The

1) This representation is partly a fancy.

prophet Elyah fed by the ravens. — 792. Salomon Koninck. (1609—1656). Old man in his study. — 957. Frans Van Mieris the Younger (1689—1763). Hermit. — 1212. Willem Romeyn (16..—169..). The flock reposing. — 81. Cornelis Pietersz. Bega (1620—1664). Peasant concert. — 1266. Herman Saftleven (1610—1685). View of the Rhine. — 165. Hans Boulengier (1600—16..). Flowers. — 982. Paulus Moreelse. Miniature portrait of Frederik V, Elector of the Palatinate and King of Bohemia. — 1381. Hendrick Van Steenwyck the Elder (15..—1603?). Interior of a grand building. — Not numbered. Van Borculo (15..—16..). Portrait of Henricus Van Zyl, Councillor in the Court of Utrecht, 1592, died 1672. — 1274. Joachim Sandrart. Portrait of Pieter Cornelisz. Hooft, Poet and Drost (bailiff) of Muiden. — 1209. Gilles or Jilles Rombouts (16..—16..). Wooded landscape. — 1521. Adraen Pietersz. **Van de Venne. The soulfishing**; allusion to the clerical parties (Roman Catholics and Calvinists) in the Netherlands in 1614. 1) — 717. Isaac Isacsen (1590—16..). Abimelech returns Sarah to Abraham. Present of Mr. A. Bredius, 1885. — 750. Jan Van Kessel (1626—1679). Insects and fruits. — 1526. Adriaen Pietersz. Van de Venne. Prince Maurits lying in State, 1625. — 522. Gerard Hoet (1648—1733). Family-scene. — 1019. Casper Netscher (1639—1684). Portrait of Constantyn Huygers, Poet and consecutively Secretary, Councillor and Auditor of the Princes of Orange Frederik Hendrik, Willem II en Willem III; b. Sept. 4, 1596; d. March 28, 1687. — 1228. Jacob Van Ruisdael. The castle of Bentheim. — 727. Karel Du Jardin. A trumpeter on horseback. — 1121. Cornelis Van Poelenburgh (1586—1667). The nymphs spied out. — 344. Ottomar Elliger (1633—1679). Flowers. — 492. Jan Van der Heyden (1637—1712). Stone bridge. — 1650. Philips Wouwerman (1619—1668). Deer chase. — 303. Cornelis Dusart (1660—1704). Peasant inn. — 1267. Herman Saftleven III. Village on a river. — 659. Melchior D'Hondecoeter. Animals and plants. — 1522. Adriaen Pietersz. **Van de Venne. Prince Maurits at the Ryswyck fair**, 1618. — 360. Willem Ferguson (1610—16..). Dead poultry. — 232. Pieter Claesz. (15..—1660),

1) As early as the 17th cent. this picture is mentioned as a principal work of this master (Cf. Cornelis De Bie, *Guldencabinet*. Antwerp 1661, page 234).

father to Nicolaes Pietersz. Berchem. Still-life. — 54. Gerbrant Ban (1615—16..). Male portrait. — 898. Otto Marseus Van Schrieck (1620?—1678). Insects, lezards, etc. — 1071. Adriaen Van Ostade. Travellers resting. — 416. Jan Griffier (1656—1718). View of a river. — 1241. Rachel Ruysch (1664—1750). Bouquet. — 493. Jan Van der Heyden. Drawbridge. — 1666. Jan Wynants. Landscape with cattle.

Cabinet No. 217. Beginning to the left: 1116. Egbert Van der Poel (1611—1664). Interior of a farm-house. — 257. Benjamin Gerritsz. Cuyt (1612—1625). Joseph interpreting the butler's and baker's dreams. — 1374. Jan Steen. A woman scouring. — 1135. Paulus Potter. Shepherd's hut. — 593. Unknown master. Portrait of a young man. — 1490. Esaias Van de Velde? Bell bound on the cat, alluding to the execution of the Advocate of Holland Johan Van Oldenbarnevelt. 1619. — 1251. **Rembrandt. Juno ? 1).** — 277. Gerard Dou. **Hermit.** — 552. Unknown master, perhaps Joachim Wtewael. Rural scene. — 563. Unknown master. Portrait of Willem Van Oldenbarnevelt, Lord of Stoutenburg and St. Aldegonde, born 1599, died 16.. — 1050. Jan Olis (1610?—16..). View in a kitchen. — 1340. Karel Slabbaert (15..—1654). Grace before meat. — 1070. Adriaen **Van Ostade. Painter in his studio.** — 729. Karel Du Jardin. The peasant on his farm. — 349. Allart Van Everdingen. Landscape. — 682. Pieter **De Hooch** (1630—1677?) **Basement.** — 167. Esaias Boursse (16..—16..). Interior with an elderly married couple, of whom the woman is at her spinning wheel. — 86. Nicolaes or Claes Pietersz. Berchem. Italian landscape. — 1265. Herman Saftleven III. View of a river. — 1652. Philips **Wouwerman. Heron chase.** — 1256. Pieter Jansz. **Saenredam.** View in **St. Bavo's** at Harlem. — 183. Adam Van Breen (15..—16..). View of the Vyverberg at The Hague; in front Prince Maurits and retinue. — 1074. Adriaen Van Ostade? The

1) The subject is liable to doubt: on one hand the two peacocks in the background make us think of Juno, but on the other hand the woman represented might be meant for the nymph Calisto. The piece takes its origin from the collection of Hamilton-palace, under the incorrect name of „Narcis”.

jolly peasant. — 1018. Eglon Hendrick Van der Neer (1643—1703). The young Tobias with the Angel. — 1649. Philips Wouwerman. A landscape. — 279. Gerard **Dou**. **Portrait** of a married couple of distinction; the landscape by Nic. Berchem. — 271. Simon Van der Does. **Shepherds reading**. — 1371. Jan Steen. **Portrait** of baker Oostwaard. — 113. Dirck Van den Bergen. **Oxen fighting**. — 290. Hendrick Dubbels. (1620—1676). **View of a river**. — 278. Gerard Dou. **An inquisitive person**. — 190. Quiryn Brekelenkam (16..—1668). **The reader**. — 90. Nicolaes Pietersz. Berchem. **A herd of oxen passing through the water**. — 101. Gerrit Adriaensz. Berckheyde. **View of the 'Dam' at Amsterdam**. — 324. Gerbrant Van den Eeckhout. **Christ and the adulterous woman**. — 380. Adriaen Van Gaesbeeck (16..—1650). **Portrait of a youth in a study**. — 979. Paulus **Moreelse**. **The pretty shepherdess**. — 89. Nicolaes Pietersz. Berchem. **The three flocks**. — 995. Emanuel Murant (1622—1700?). **The old farm**. — 1578. Arie De Vois. **The jolly musician**. — 1367. Jan Steen. **Parrot's cage**. — 764. Thomas De Keyser. **So-called portrait of Lieut.-Admiral Pieter Pietersz. 'Hein and family**.

Cabinet No. 216. Beginning to the left: 162. Johannes Both. **Italian landscape with ferry**. — 743. Willem **Kalff** (1621—1693). **Still-life**. — 443. Frans **Hals**. **A jolly man**. — 1134. Paulus **Potter**. **Herds with their cattle**. — 905. Jan Van der Meer (1656—1705). **Shepherd asleep**. — 1573. Hendrik Cornelisz. Van Vliet (1611?—1675). **View in the Old Church at Delft**. — 728. Karel Du Jardin. **Muleteers**. — 705. Jan Van Huysum (1682—1749). **Sacrificing-festival**. — 695. Johan Van Huchtenburgh. (1646—1733). **Portrait of the Stadtholder William III**. — 1662. Thomas Wyck. **Interior of a farmhouse**. — 186. Quiryn Brekelenkam. **An interior**. — 460. Jan Davidsz. De Heem (1606—1685?). **Fruit**. — 1264. Cornelis Saftleven. **Shepherds at prayer at a rising storm**. — 76. Jan Abrahamsz. Beerstraten. **The Pile-house and New Bridge on the Y at Amsterdam, in winter**. — 907. Gabriël **Metsu**. **Breakfast**. — 187. Quiryn Brekelenkam. **The fire-side**. — 960. Abraham Mignon. **Still-life and fruit**. — 112. Dirck Van den Bergen. **Landscape with herd and cattle**. — 704. Jan Van Huysum. **Arcadian landscape**. — 411. Barent Graet. **The Prodigal**



443. FRANS HALS. — „A JOLLY MAN.”

Son. — 1120. Cornelis Van Poelenburgh. Adam and Eve cast out of Paradise. — 987. Frederik De Moucheron. Italian landscape. — 22. Jan Van Assen (1635—1695). Male portrait. Present of Mr. A. Bredius, 1887. — 1006. Mathys Naiveu (1647—1721?). St. Jerome. — 1015. Aart Van der Neer (1603—1677). Landscape in winter. — 160. Johannes Both. Farm-yard. — 1240. Rachel Ruysch. Flowers. — 429. Jan **Hackaert** (1629—1690?). **Avenue of ashtrees**; the figures by Adriaen Van de Velde. — 1638. Emanuel De Witte (1607—1692). Interior of a church. — 1596. Roelof Van Vries (1641—1688). Farmhouse. — 1651. Philips **Wouwerman**. **Riding school**. — 300. Cornelis Dusart. Village gleemen. — 85. Abraham Hendriksz. Van Beyeren. Flowers. — 837. Hendrick Van Limborgh (1680—1759). Children playing. — 1663. Jan **Wynants** (1600—1688). **Landscape in the downs** and huntsmen; the figures by Adriaen Van de Velde. — 217. Jan Van Bylert (1603—1671). Guitar-player. — 171. Richard Brakenburgh. Interior of a farmhouse.

Cabinet No. 215. This room contains a rather interesting collection of family portraits, the legacy of Jhr. Mr. Jacob De Witte Van Citters.

According to the inscription on the wall this acquisition was obtained by the State in 1875.

Bij uiterste wilsbeschikking van 16 Juni 1875 heeft
Jonkheer Meester Jacob De Witte Van Citters Advocaat voor den
 Hoogen Raad der Nederlanden geboren te 's-Gravenhage
 16 Mei 1817 overleden te Montreux 3 October 1875 aan 's Rijks
 openbare verzamelingen nagelaten een groot aantal
 portretten/ prenten en kunstvoorwerpen. 1)

To the right and left have been placed the arms of the testator and of the province of Zeeland, his family's birth-place.

1) By his last will of June 16, 1875 Jonkheer Meester Jacob De Witte Van Citters, Advocate to the Supreme Council of the Netherlands, born at The Hague, May 16, 1817, deceased at Montreux October 3, 1875, left to the public collections a great number of portraits, engravings and objects of art *).

*) Whatever, in this legacy, does not belong to the pictures has been placed in other public collections of the State.

Beginning to the left: 605. Unknown master. Portrait of Gualtero Del Prado. — 394. Geldrop Gortzius (1553—1618?). Portrait of Lucretia Pellicorne. — 599. Unknown master. Portrait of Margarita Cassier. — 317. Ph. Van Dyk (1580—1752). Portrait of Adriaan Casper Parduyn. — 318. Idem. Portrait of Maria Van Citters. — 931. M. Van Mierevelt. Portrait of Paulus Van Beresteyn. — 932. Idem. Portrait of Volckera Nicolaesd. Duyst, called Knobbert. — 600. Unknown master. Portrait of Philippe Le Mire. — 601. Idem. Portrait of Antoinette Walleran. — 606. Idem. Portrait of Jacob Pergens. — 607. Idem. Portrait of Anna Boudaen Courten. — 608. Idem. Unknown male portrait. — 597. Idem. Portrait of Ruben Parduyn. — 604. Idem. Portrait of Willem Courten. — 603. Idem. Portrait of Pieter Boudaen Courten. — 316. Ph. Van Dyk. Portrait of Adriaan Parduyn. — 602. Unknown master. Portrait of Hortensia del Prado. — 393. Geldorp Gortzius. Portrait of Jan Fourmenois. — 323. Ph. Van Dyk. Portrait of Arnout Van Citters. — 546. Unknown master. Portrait of Cornelis Van Citters. — 322. Ph. Van Dyk. Portrait of Abraham Boudaen. — 320. Id. Portrait of Jan Boudaen Courten. — 1297. G. Schalcken. Portrait of Miss Van Gool. — 1296. Idem. Portrait of Jonkvr. Josine Clara Van Citters. — 654. Unknown. Male Portrait. — 321. Ph. Van Dyk. Portrait of Jonkvr. Anna Maria Hoeufft. — 395. Geldorp Gortzius. Portrait of Jeremias Boudinois. — 396. Id. Portrait of Lucretia Del Prado. — 1140. F. Pourbus the Elder. Portrait of Guillian Courten. — 611. Unknown master. Portrait of Jonkvr. Magdalena Van Citters. — 319. Ph. Van Dyk. Portrait of Adriaen Caspar Parduyn. — 610. Unknown master. Portrait of Cornelis Verheye. — 609. Unknown. Portrait of Steven Van Dalen. — Further some pictures of family arms of Van Citters and of families related to them.

Westerly Cabinets.

To go to the five westerly Cabinets we cross the Entrance-hall.

Cabinet No. 274. contains the legacy of Miss Liotard, consisting of crayon drawings from the 18th century. Jean Etienne Liotard, her grandfather, from whose hand this collection is, was born at Geneva in 1702, and died there in 1789. He excelled in making portraits with pastel, a sort of coloured chalk, used again at present,



429. JAN HACKAERT. — „AVENUE OF ASHTREES”.

and which requires very great artistic skill in the handling. There exist also portraits enamelled by him on copper, of which a very fine specimen is in this Cabinet.

Nine portraits of Princes and Princesses of Orange-Nassau by Johan Friedrich August Tischbein (1750—1812), likewise drawn in crayon and showing an extraordinary talent in this line, are placed in this Cabinet too. On the wall we see the arms of Liotard and of his native country, Switzerland, and an inscription to this effect:

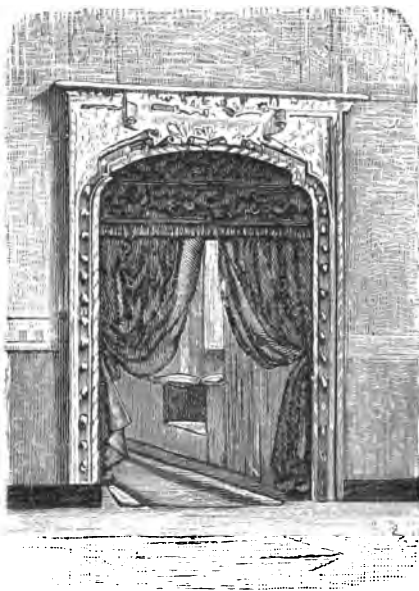
Bij uiterste wilsofbeschikking van 27 Juni 1870 heeft
Marie Anne Liotard
gehoren te Amsterdam 7 Juni 1793
overleden albaar 2 Augustus 1873 aan 's Rijks Museum te
Amsterdam hare verzameling schilderijen nagelaten. 1)

Beginning to the left: 1423. Johan Friedrich August Tischbein (1750—1812). Portrait of Augusta Maria Carolina, Princess of Orange, b. Feb. 28, 1743; d. May 6, 1787. — 1425. Id. Portrait of William Frederick, Hereditary Prince of Orange, afterwards King William I, b. Aug. 24, 1772, d. Dec. 12, 1843. — 1421. Id. Portrait of Prince William V, Stadtholder of the United Netherlands, b. March 8, 1748; d. Apr. 9, 1806. — 1422. Id. Portrait of Frederika Sophia Wilhelmina Princess of Prussia, consort to Prince William V, b. Aug. 7, 1747; d. June 9, 1820. — 1426. Id. Portrait of Frederika Louisa Wilhelmina, Princess of Prussia, consort to King William I, b. Nov. 18, 1774; d. Oct. 12, 1837. — 1429. Id. Portrait of Isabella, Burggravinne of Kirchberg, and Countess of Sayn-Hochenburg, consort to Friedrich Wilhelm, Prince of Nassau-Weilburg, b. Apr. 19, 1772. — 1424. Id. Portrait of Charles Christian, Prince of Nassau-Weilburg, b. 1735, d. 1788. — 1427. Id. Portrait of William George Frederick, Prince of Orange, 2nd son of Prince William V, b. Febr. 15, 1774; d. Jan. 6, 1799. — 1428. Id. Portrait of Frederica Louisa

1) By her last will of June 27, 1870, Marie Anne Liotard, born at Amsterdam, June 7, 1793, deceased there August 2, 1873, left to the National Museum at Amsterdam her collection of pictures.

Wilhelmina, Princess of Orange, consort to Charles George August, Hereditary Prince of Brunswick-Wolfenbützel, b. Nov. 28, 1770; d. June 6, 1819.

Legacy Liotard: 851. J. E. Liotard (1702—1789). Portrait of the Empress Maria Theresia of Austria, b. 1717; d. Nov. 29, 1780. — 870. Id. Landscape with cattle (after P. Potter) ¹⁾. — 852. Id. Portrait of Mrs. Cognard, *née* Batailhy. — 857. Id. Portrait of Marie Joséphine, Princess of Saxony, Dauphine of France, b. Nov.



ENTRANCE TO THE WESTERLY CABINETS

4, 1731, d. 1767. — 861. Id. Portrait of Countess Coventry, in Turkish dress. — 871. Id. Apollo and Daphne. — 856. Id. Portrait of Louis of Bourbon, Dauphin of France, b. Sept. 4, 1729, d. Dec. 20, 1765. — 855. Id. Portrait of Count D'Algarotti. — 850. Portrait of Marshal Maurice of Saxony, b. Oct. 26, 1696, d. Nov. 30, 1750. — 869. Id. View of Mount Blanc, from the painter's house at Geneva. — 859. Id. Portrait of Mrs. Tyrell, wife of the English Consul at Constantinople. — 849. Id. The fair Reader. — 854. Idem. Portrait of Mrs. Boëre. — 868. Id. Portrait of the Emperor Joseph II, b. 1741, d. Feb. 20, 1790. (Sketch). — 860. Id. **Portrait of the Empress Maria Theresia (enamelled).** — 863. Id. The three Graces. — 872. Id. Nymph Sleeping. — 864. Id. Genevese street Arab. — 853. Id. Portrait of M. Boëre, merchant at Geneva. — 867. Id. Portrait of Maximilian, Archduke of Austria, Coadjutor of Trier,

¹⁾ This drawing in pastel, as well as Nos. 867, 868, 869, 871 and 872 have been presented in 1885 by Mrs. Tilanus, *née* Liotard.

Cologne, Munster, etc. (Sketch). — 858. Id. Portrait of Lord Besborough, the painter's friend. — 862. Id. Portrait of the Duchess of Marlborough.

Cabinet No 273. Beginning to the left: 1648. Philips Wouwerman. Grey horse kicking. — 88. Nicolaes Berchem. Landscape in winter. — 1077. Isaac **Van Ostade** (1621—1649). **Peasant inn.** — 456. Claes Dirksz. Van der Heck (1st half of the 17th cent.). The castle of Egmont. — 1133. Paulus Potter. Orpheus taming the animals. — 980. Paulus **Moreelse** (1571—1638). **The little princess.** — 87. Nicolaes Berchem. Landscape in winter. — 1654. Philips Wouwerman. Horsepond. — 1645. Philips Wouwerman. Peasants fighting. — 457. Claes Dirksz. Van der Heck. Egmont abbey. — 888. Nicolaes Maes. Portrait of Catharina De Hohepied, wife of Elbert Slicher. As a loan from Jhr. H. Teding Van Berkhout. — 1294. Godfried Schalcken (1643—1706). Fire and light. — 658. Melchior D'Hondecoeter. Dead birds. — 161. Johannes **Both**. **Italian landscape.** — 1021. Caspar Netscher. Portrait of Christiaan Huygens? — 1119. Corn. Van Poelenburgh. Girls coming out of the bath. — 1211. Willem Romeyn. Rest near the fountain. — 908. Gabriel **Metsu** (1630—1667). **Old drinker.** — 1623. Pieter Van der Werff (1665—1708). Drawing-lesson. — 1366. Jan **Steen**. **St. Nicolas festival.** — 1201. Pieter **De Ring** (middle of the 17th cent.). **Still-life.** — 1118. Cornelis Van Poelenburgh. Girls bathing. — 1210. Willem Romeyn. The cattle in the water. — 949. Frans Van Mieris the Elder. Correspondence. — 1622. Pieter Van der Werff. Girls decorating Cupid. — 989. Isaac De Moucheron. View of Tivoli near Rome. — 1535. Nic. Verkolje (1775—1746). Portrait of Anthony Van Leeuwenhoek, discoverer of the infusoria, born Oct. 24, 1632; died Aug. 26, 1723. — 887. Nicolaes Maes. Portrait of Elbert Slicher; as a loan from Jhr. H. Teding Van Berkhout. — 1293. Godfried Schalcken. Smoker. — 706. Jan Van Huysum. Fruit. — 1370. Jan Steen. The Quack. — 1020. Caspar Netscher. A mother's care. — 224. Johannes Van de Capelle (middle of the 17th century). Sailing in Company. — 1413. Gerard **Ter Borch**. **Paternal advice.** — Not numb. Frans De Hulst (16.,—1662). View of the town of Nymegen; possession of the Royal Antiquarian Society. — 707. Jan Van Huysum. Flowers. — 1640. Attributed to

Emanuel De Witte. A landing on the stairs. — 1368. Jan Steen. Peasant wedding. — 1646. Philips **Wouwerman**. The peasants' victory.

Cabinet No. 272 contains the portraits of some celebrated artists of the Dutch school, nearly all painted by themselves.

Beginning on the sinister side: 381. Joost Van Geel (1631—1698). The painter's portrait. — 223. Govert Camphuysen (1624?—1672). The painter's portrait. — 1581. Herman Van Vollenhoven (1st half of the 17th cent.). The painter's portrait in his studio. — 133. Ferdinand **Bol**. The **painter's portrait**. Legacy of Mr. A. Bronggeest, 1849. — 1614. Adriaen Van der Werff (1659?—1722). The painter's portrait. — Not numbered. Willem Key? (1520—1568). Portrait of the painter in his studio, with his three sons. — 524. Hendrik Hollander Cz. (1823—1884). The painter's portrait. — 1554. Attributed to P. Van Vianen (latter half of the 16th and early part of the 17th cent.). The painter's portrait. — 1005. Martinus Mytens (middle of the 17th cent.). The painter's portrait. — Not numbered. Gerard Van Honthorst. The painter's portrait. — Not numbered. Johannes Verkolje (1650—1693). The painter's portrait. Present of Mr. W. E. Van Pappelendam, 1888. — Not numbered. Charles Van Beveren (1809—1850). Portrait of the king's sculptor Louis Royer, in his studio (1793—1868). — 723. Karel Du Jardin. The painter's portrait. — 181. Matheus Ignatius Van Bree (1773—1839). The painter's portrait. Present of Jhr. Mr. Victor De Stuers, 1877. — 777. Godfried Kneller (1646—1719). Portrait of the painter Cornelis De Bruyn (1624—1719). Present of Mr. A. Willet, 1885. — Not numb. Jacobus Ludovicus Cornets (1815—188.). Portrait of David Pierre Humbert de Superville, art-critic (1770—1849). — 1364. Jan **Steen**. The **painter's portrait**. — Not numb. Ch. Van Beveren. — Portrait of Carolina Frederica Kerst, wife of the sculptor Louis Royer. — 313. Copy after Anth. Van Dyck. Portrait of the drawer and engraver Michel Le Blon (158—1657). Engraver, goldsmith and agent of Christina, queen of Sweden, at Amsterdam. — 433. Johannes Van Haensbergen (1642—1705). The painter's portrait. — Not numb. Johannes Weissenbruch. Portrait of the marine painter Louis Meyer (1819—1866). Present of Jhr. Mr. Victor De Stuers,

1890. -- Not numb. Paulus Moreelse. The painter's portrait. Present of Dr. A. Bredius, 1887. — 179. J De Bray; D. De Bray; J. Gollingh; J. De Jong. Their own portraits as Masters of St. Luke's or

Picture 19.

Page 94.



1364 JAN STEEN — THE PAINTER'S PORTRAIT.

painter's guild at Harlem in 1674. — Not numb. Gerard Van Honthorst. Portrait of Sophia Coopmans, the painter's wife. — 134. Ferdinand Bol. Portrait of the sculptor Artus Quellinus (1609—

1668). — 1447. Corn. Troost. The painter's portrait. — 1197. Tibout Regters (1710—1768). Portrait of the painter Jan Ten Compe (1713—1761). — 488. Wybrand Hendriks (1744—1801). Portrait of Jacobus De Vos, Senior. Art patron (1735—1833). Present of Mr. De Vos's Widow, *née* Wurfbaïn, 1879. — 128. Norbertus Van Blommen (1670—1746?). Portrait of the art-dealer Jan Pietersz. Somer (1641—1726). — Not numb. Jacobus Buys. Portrait of Cornelis Ploos Van Amstel, Art patron (1726—1798). Property of the Royal Antiquarian Society. — 45. Ludolf Backhuysen. The painter's portrait. — 1458. Wallerant Vaillant. Portrait of the painter Maria Van Oosterwyck. — 1160. Julius Quinkhart (1736—1776). Portraits of the painter himself and the patron of art, C. J. Ploos Van Amstel. — Not numb. Cornelis Wever (17..— about 1793). Portrait of the painter Jan Maurits Quinckhart. Present of Jhr. B. W. F. Van Riemsdyk, 1890. — Not numb. Jean Augustin Daiwaille (1786—1850). Portrait of the painter Pieter Barbiërs Pietersz. (1748—18..); possession of the Royal Antiq. Society. — 878. Christoffel Lubinitzki (1659—17..). The painter's portrait. — 681. Pieter De Hooch (1630—167..). Supposed portrait of the painter 1). — Not numb. Ludolf Backhuysen. The painter in his studio. — 312. Copy after Anthony Van Dyck. Portrait of the painter Andries Van Eertvelt.

Cabinet No. 271. Beginning to the left; 1665. Jan Wynants. Peasant dwelling. — 1257. J... Van Nickelen (16..—1703). View in St. Bavo's at Harlem. — 1361. Johan Adriaensz. Van Staveren. Old man at prayers. — 1341. Pieter Cornelisz. Slingelant (1640—1691). Singing practice. — 1079. Johannes Dirckz. Oudenroge (16..—1653). Weaver's workshop. — 1653. Philips Wouwerman. The farrier. — 276. Gerard Dou. **Evening school**; this picture, one of the master's most famous pieces, excels by the minute handling as well as by a transparent half opaqueness, brought about by the play of five candle lights; this piece was purchased for the Museum in 1803 for 17,500 guilders \pm £ 1458. — 1485. Adriaen Van de Velde. **A cottage.** — 173. Leonard Bramer. Subject from the Bible. (Per-

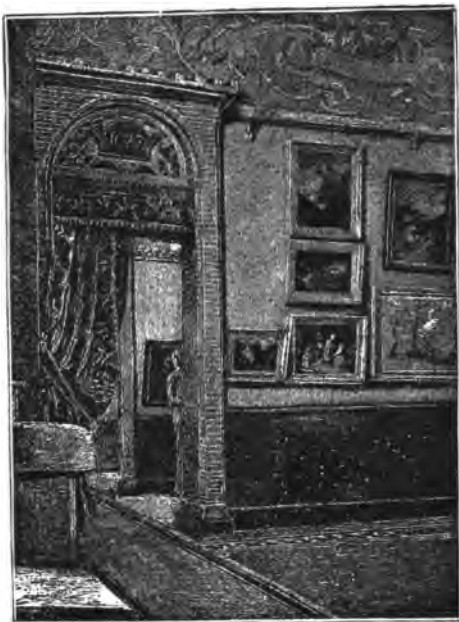
1) This piece has been bought in 1834 as a portrait of and by Pieter De Hooch; but in both respects it is wrongly attributed.

haps it represents Zachariah being stoned to death in the court of the temple. II Chronicles 24 : 21). — 1117. Egbert Van der Poel (1621—1664). Ruins at Delft, after the blowing up of the gunpowder-store; Oct. 12, 1654. — 838. Johannes Lingelbach. Italian seaport with beggars. — Not numb. Lambert **Doomer** (16..—16..). **Peasant dwelling** in the Rhine district; present of Dr. A. Bredius. 1890. — 272. Simon Van der Does. Shepherdess. — 356. Willem Eversdyck (16..—1671). Portrait of Cornelis Fransz. Eversdyck, Auditor of the country and of the county of Zeeland, born May 20, 1586, died Dec. 19, 1666. — 1290. Benedictus(?) Schaak (16..—16..). Vanitas. — 1621. Pieter Van der Werff (1665—1720?). St. Jerome. — 696. Johan Van Huchtenburgh (1646—1733). Horsemen fighting. — 42. Ludolf Backhuysen. Sea in motion. — 1034. Reynier Nooms, called Zeeman. (1623—166.). View of the 'Bothuisje' and the Y at Amsterdam. — 205. Roelant Savery. Repose in the flight to Egypt 1). — 839. Johannes Lingelbach. A harbour on the Mediterranean. — 1130. Pieter Potter (1597—1652). Strawcutter; present of J. F. W. Baron Van Spaen van Biljoen, 1808. — 1295. Godfried Schalcken. Tastes differ. — 301. Cornelis Dusart. Fishmarket. — 1369. Jan Steen. Jolly return. — 152. Johannes Borman (16..—16..). Garland of fruits. — 1434. Dominicus Van Tol. Captive mouse. — 1292. Godfried Schalcken. Every one his fancy. — 41. Ludolf Backhuysen. View of the Y before Amsterdam, taken from the Mosselpier. — 494. Jan Van der Heyden (1637—1712). A Dutch canal. — 950. Frans Van Mieris the Elder. Playing on the lute. — 1618. Adriaen Van der Werff. Dancing lesson. — 283. Simon Van Douw (or Van Douwen) (1630?—1677?). Horsemen fighting 2). — 844. Johannes Lingelbach. Country-road. — 954. Willem Van Mieris (1662—1747). Fowldealer. — 1452. Jacob Van der Ulft (1627—1688?). View of an Italian town. — 1510. Willem **Van de Velde** the Younger (1633—1707). **Harbour**. — 294. Jacob A. Duck (1600—16..). Cavalry stables. — 1263. Cornelis Saftleven. Herds and cattle in a landscape

1) This piece, marked Brueghel, is, according to Dr. Bode of Berlin, an early work of Savery's.

2) On this picture is the spurious signature of Cuyp. Dr. A. Bredius ascribes it to Van Douwen.

-- 1414. Gerard Ter Borch (1617—1681). Old copy. Swearing to the peace of Munster, May 15, 1648. — 1512. Willem Van de Velde the Younger. Showery weather. — 1584. Jan Vonck (16..—16..). Dead Birds. — 354 en 355. Willem Eversdyck. Portraits of Nicolaes Blankaertus (Blankaert). Philologist and Historian, born Dec. 11, 1654; died May 15, 1703 and of Maria Eversdyck, his wife. — 840. Johannes Lingelbach. Riding school. —



KABINET NO. 271.

916. Hendrick De Meyer (16..—1689?). Departure of King Charles II of England, from Scheveningen, Mei 23, 1660.. — 1124. Willem De Poorter (16..—16..). Salomon sacrificing to the idols. — 1303. J.... G.... Schieblus (16..—17..). Italian landscape with figures. — 1263. Cornelis Saftleven (1606—1681). Herds and cattle in a landscape. — 1616. Adriaen Van der Werff. The Holy family. — 1451. Jacob Van der Ulft. Italian harbour. — 1511. Willem Van de Velde the Younger. On the coast.

Cabinet No. 270. Beginning to the left: 512.

Gerard Hoet (1648—1733). Homage to Alexander the Great. — 518. Idem. Landscape. — 1209. Jan De Ruiter (17..—1822?). Cook. — 1080. Isaak Ouwater (1747—1793). Unfinished steeple of the New Church at Amsterdam. — 1206. Coenraet Roepel (1678—1748). Flowers. — 145. Benjamin Bolomey (1739—18..). Allegorical portrait of Princess Frederika Sophia Wilhelmina, Princess of Prussia, wife of Willem V, Prince of Orange. — 833. Adriaan De Lelie (1755—

— 1820). Portrait of Jhr. Gysbert Carel Rutger Reinier Van Brienens van Ramerus and his family, at the country-seat „Crailoo”, born October 28, 1771, died September 8, 1817, Colonel of the Amsterdam civic-guards in 1813; present of Jonkvr. A. M. Van Brienens van Ramerus, 1887. — 1081. Izaak Ouwater. St. Antony's weighing house at Amsterdam. — 1207. Coenraet Roepel. Fruit. — 520. Gerard Hoet. Marriage of Alexander the Great and Roxane of Bactria. — 519. Id. Landscape. — 977. Louis De Moni (1698—1771). The woman fond of flowers. — 822. Gerard De Laïresse. Seleucus resigning his power on behalf of his son Antiochus. — 1161. Julius Quinckhart. Musical people. — 997. Michel Van Musscher. Portrait of the Grand-Pensionary of Holland Gaspar Fagel, born 1629, died Dec. 15, 1688. — 1342. Pieter Cornelisz. Van Slingelandt. Rich gentleman. — 1152 and 1153. Jan Maurits Quinckhart. Portraits in grey of the poet Bernardus De Bosch and his wife; he was born March 28, 1709, died Oct. 27, 1786, married April 22, 1742 Margaretha Van Leuvenig, died Nov. 1785. — 1440. Cornelis Troost. The painter's portrait. — 1391. Abraham Van Stry (1753—1826). Drawing lesson. — Not numbered. Abraham Storck (1630?—1710). A fresh breeze. Enkhuizen roads. Present out of the inheritance of Mr. H. J. Baron Van der Heim van Duyvendyke, 1890. — 720. Johannes Janson (1729—1784). The house 'Heemstede'. — 1617. Adriaen Van der Werff. Venus kissed by Amor. — 789. Roelof Koets (1635—1725). Portrait of a clergyman. — 1196. Tibout Regters. Portrait of the historian Jan Wagenaar, born Oct. 28, 1709, died March 1, 1773. — 1200. Jan Claesz. Rietschoof (1652—1719). Water in motion. — 836. Hendrick Van Limborgh. Amor and Psyche. — 1448. Cornelis Troost. Portraits of four children and a monkey; loan of Jhr. H. Teding van Berkhout, 1885. — 1602. Izaak Walraven (1686—1765). Epaminondas' deathbed. — 1199. Jan Claesz. Rietschoof. A calm. — 835. Hendrick Van Limborgh. The Shepherds.

Pavilion-hall.

No. 268 of the ground-plan.

Although at first not destined for a picture hall, yet by the continual increase of the collection, this room was arranged as such in 1886

Beginning at the left wall: Not numbered. Hendrick Heerschop. Abraham's servant offering presents to Rebecca; (Genesis XXIV:

53). — 1203. Jean De la Rocquette (16..—16..). Portrait of a gentleman in Indian dress. — 29. Adriaen Backer. Five Inspectors and two officials of the Collegium Medicum at Amsterdam, in 1613; possession of the city of Amsterdam. — Not numb. Cornelis Brisé. Hunting gear; loan of Mr. H. D. Willink Van Collen, 1890. — Not numb. Roelant Savery. Drinking place. — Not numb. Adam Willaerts (1577—1664). On the beach. -- Not numb. George Van der Myn (1723—1768). Family picture representing Pieter Cornelis Hasselaer, lord of the two Eemnessen, Burgomaster of Amsterdam, Squire of Gooiland, Director of the East-India Company and his family — 284. ... Douw (16...—16..). Portrait of two boys. Present of Dr. A. Bredius, 1887.

Among the following pictures is included the important present of the pensioned cavalry-colonel Jhr. J. S. R. Van de Poll at Arnhem, consisting of 35 portraits of members of the family Van de Poll and of those related to them -- 889. Nicolaes Maes. Portrait of Brechje Hulft, wife of Gerard Röver. — 890. Nic. Maes. Portrait of Brechje Hooft. — 1354. Copy after Johannes Spilberg. Portrait of Jan Van de Poll. — 1355. Id. Portrait of Harmen Jansz. Van de Poll. — 1129. Hendrik Pothoven (1715—1795?). Portrait of Harmen Henrick Jansz. Van de Poll. — 760. Attributed to Cornelis Ketel. Portrait of Pieter Kies. — 1157. Jan Maurits Quinckhart. Portrait of Margaretha Trip, wife of Harmen Henrick Jansz. Van de Poll. — 588. Unknown master of the early part of the 17th cent. Male portrait. — 340. Id. Female portrait. — 626. Unknown master (middle of the 17th cent.). Portrait of a young lady. — 363. Jean Fournier (17..—1765). Portrait of Willem Sautyn. — 379. Unknown master of the 18th century. Portrait of Maria Henriette Van de Poll (?).

Between the west windows: (not belonging to the donation Van de Poll). Not numb. Thomas De Keyser. Portrait of three boys. — 653. Id. Portrait of an Oriental. — 1636. Jacob De Wit (1693—1754). Allegorical representation of knowledge and science; property of the city of Amsterdam. — 121. Dirck Bleker (1621—16..). Penitent Magdalen.

Van de Poll donation continued on the middle partition, beginning to the left: — 151. Arnold Boonen. Portraits of Jan Van de Poll and his son Harmen Henrick Van de Poll. -- 1620. Adriaen

Van der Werff. Portrait of Margaretha Rendorp, wife of Jan Van de Poll. — 640. Unknown master, latter part of the 17th cent. Portrait of Pieter Rendorp. — 641. Id. Portrait of Johanna Hulft, wife of Pieter Rendorp. — 625. Unknown master, early part of the 17th cent. Portrait of Jacoba Bontemantel, when a child. — 1430. Johann Friedrich August Tischbein. Portrait of Jan Van de Poll. — 1545. Johannes Cornelisz. Verspronck. Male Portrait. — 445. Frans Hals. **Portrait of Nicolaes Hasselaer (?)**. — 446. Id. Portrait of his wife. — 1590. Cornelis Van der Voort. Portrait of Dirck Hasselaer. — 1591. Id. Portret of Brechje Van Schoterbosch, wife of Dirk Hasselaer. — 1253. Rembrandt-school. Male portrait. — 1084. Juriaen Ovens. Allegorical portrait of a mother with her children. — 933. Michiel Van Mierevelt. Portrait of Henrick Hooft. — 934. Id. Portrait of Aegje Hasselaer, wife of Henrick Hooft. — 1469. Werner Van den Valckert. Portrait of Pieter Dircksz. Hasselaer. — 479. Bartholomeus Van der Helst. Portrait of Jacobus Trip. — 697. Lambertus D'Hue (middle of the 17th cent.). Portrait of Margaretha Munter, wife of Jacobus Trip. — 1158. Johan Maurits Quinckhart. Portrait of Jan Van de Poll with his son. — 1356. Guillaume Spinny. (17..—1785). Portrait of Anna Maria Dedel (?), wife of Jan Van de Poll. — 642. Unknown master of the 17th cent. Portrait of Nicolaes Kloppe. — 643. Id. Portrait of Margaretha Le Gouche. — 369. Jean Fournier. Portrait of Margaretha Cornelia Van de Poll, wife of Cornelis Munter.

The following pictures and among them the one painted on both sides, representing the **wine-merchant's trade**, by Albert Cuyp, which has been placed on an oak standard, don't belong to the Van de Poll donation; continuing to the left: along the partition: 341. Nicolaes Elias. Portrait of Gerard Otsz. Hinlopen. — 1217. Johan Van Rossum (16..—16..). Portrait of a lady of distinction. — Not numb. Nicolaes Van Gelder (middle of the 17th cent.) **Still life**. — 548. Unknown master. So-called portrait of Anna Maria Schuurman. — Not numbered. Johannes Verkolje. Two portraits of married people, members of the Delft governing family Groenewegen. — Not numbered. Abraham Van der Schoor (16..—16..). Male portrait; present of Mr. A. Willet, 1887. — 38. Jan De Baen. Five governors and two governesses of the Workhouse. — 1684. Not

numbered. Johannes Hannot; lived about 1668. Fruit. — Id. Pieter Pietersz. Lastman. Christ healing the leper (St. Mark II, 40). — Not numbered Jan Ter Borch. The drawing-lesson. — Not numbered. Abraham Van der Hecke. Portrait of the Engineer Cornelis Meyer. — Not numbered. Jacques De Claeu; lived in the middle of the 17th century. Still-life; present of Dr. A. Bredius, 1888. — Not numbered. Christoffel **Puytlinck**, alias „Trechter”; lived about 1671. **Two dead cocks**. — 1591a. Cornelis Van der Voort. Portrait of the Amsterdam clergyman Jacobus Rolandus, first Assessor of the Synod of Dordrecht, born 1562, died 1661. — Not numbered Ambrosius Bosschart (15..—16..). Flowers. Present of Dr. A. Bredius, 1890. — Not numbered. Nicolaes De Giselaer. The Angel appearing to Zacharias. Present of Dr. A. Bredius, 1890. — Not numbered H. Steenwyck. Two little pictures of fish. Present of Dr. A. Bredius, 1890.

Continuing left on the other partition: 1151. Pieter Jansz. Quast (1606—1647). Card players. — 1248. **Rembrandt. Portrait of his Father** (study). — 1285 and 1286. Dirck Dircksz. Santvoort. Portraits of Frederick Alewyn and his wife Agatha Geelvinck. — 1493. Esaias Van de Velde. Dutch landscape. — Not numbered. Isack Van Duynen; lived 2nd half 17th century. Fish. — 1604. Anthonie Waterloo (1609?—16..). Wooded landscape. — Not numbered. Cornelis Leliënburch; lived in the middle of the 17th century. Two pictures with dead poultry. — 1288. Roelant Savery. Rocky landscape with deerchase; possession of the city of Amsterdam. — Not numbered. Moïses Van Wttenbrouck (15..—1648). Pan and the nymph Syrinx. — 10. Pieter Van Anraadt. Six governors of the 'oudezyds Huiszittenhuis' (Alms-house) and a beadle, 1675. — 1574. Hendrick Cornelisz. Van Vliet. Female portrait. — Not numbered. Jacob Salomonsz. Van Ruisdael. Landscape. — 215. R. Van der Burgh; latter part 17th cent. Sea fish. — 657. Gysbert D'Hondecoeter (1604—1623). Water-fowls. — 1007. Mathys Naiveu. Representation in the open air. — 652. Unknown master. Three Governors of the 'Leprozenhuis' (pesthouse); property of the city of Amsterdam. — Not numbered. Pieter De Laer, alias Bamboccio (1613—1673?). Italian inn. — Not numb. Dirck Van Hoochstraten (1595—1640). Mary with the child Jesus and St. Anna, Mary's Mother. Present

of Dr. A. Bredius, 1889. — Not numbered. Jacques Muller; latter part of 17th century. Cavalryfight between Imperials and Turks. Present of idem, 1888. — 1047. Willem Van Odekercken (about 1630). A woman scouring. Present of Mr. A. Willet, 1885. — 147. Arnold Boonen. Six Governors of the 'Huiszittenhuis' (Alms-house), 1706; property of the city of Amsterdam. — 116a. Cornelis De Bie (1620?—1664). Landscape with herds and cattle. Present of Dr. A. Bredius, 1887. — Not numbered. Michiel Van Vries; (about 1656). Farm on the water. — Not numb. Nicolaes Moeyaert. Jacob and Rachel meeting at the well; (Gen. XXIX: 1—10). — 148. Arnold Boonen. Four Governors and a beadle of the 'Spinhuis'; property of the city of Amsterdam. — 153. Anthony Van Borssom (1629—1677). Landscape by moonlight. — Not numb. The same. Animals, insects and plants. Present of Dr. A. Bredius, 1890. — 1388. Johannes Storck (about 1660). The castle of Nyenrode.

Near the north windows: Not numb. Jan Vonck. Fish. — 1312. Abraham Van Der Schoor. Vanitas. — 1629a. Jacob Campo Weyerman (1677—1747). Flowers in a vase. Present of Jhr. Victor De Stuers L.L.D., 1886. — Not numbered. A. Doeff (17th cent.). Fish. — Not numbered. Unknown master 17th century. Still life, with the superscription. „Tis al vant vercken". (Every thing of the hog). — 1146. Pieter De Putter. Fish. Present of Dr. A. Bredius, 1885. — 652a. Unknown master, 18th cent. Portrait of the Amsterdam bookseller Pieter Meyer (1718—1781). Legacy of Miss G. Meyer Warnars, 1878. — Not numb. Dionys Van Nymegen (1705—1798). Portrait of his nephew. Dionys Van Nymegen Elias. aged 11. — 1238. Pieter Jansz. Van Ruyven (1651—1716). Cock and hens. — 412. Timotheus De Graef (about 1670). Italian landscape. — 816. Nicolaes Lachtropius (about 1667). Flowers. — Not numb. Jacob De Wet (middle of the 17th cent.). Christ blessing children. Present of Dr. A. Bredius, 1890. — Not numb. Adam De Colonia (middle of the 17th cent.). A fire at night. — Over the door. Not numb. Jan Baptist Weenix (1621—1660). He-goat.

On lined stands: Not numb. Johannes **Vermeer** (1632—1675). The **Letter**. — Carel **Fabritius** (1624—1654). Portrait of **Abraham De Notte**. — Cornelis Saftleven. Trucidata innocentia, allegory on Johan Van Oldenbarnevelt and his judges. Present of Mr. Gysbert

De Clercq, 1892. — Adriaen Van Ostade. Herring dealer. Property of the city of Amsterdam with the four following pictures. — Jacob **Van Ruisdael**. **The sandy road**. — Jan Van Huysum. Flowers and fruit. — Govert Camphuysen. Stable with figures. — Gabriel **Metsu**. **An interior**. — Gerard **Houckgeest** (middle of the 17th cent.). View in the **old Church at Delft**. — Abraham Diepraem (latter half of 17th cent.). Bar-room. — Pieter Des Ruelles (middle of the 17th cent.). View of the St. Agnes convent, afterwards so-called children's house at Utrecht. Present of Dr. A. Bredius, 1892.

**Van der Hoop
Museum.**

No. 269 of the ground-plan.

The spacious hall which we enter now contains the Van der Hoop Museum.

We insert here some particulars about this celebrated collection ¹⁾, though to many they

may not be unknown.

By his considerable wealth, the founder succeeded in recovering from abroad and carrying back to this country some excellent productions of our Old-Dutch school of painting; but not merely in this respect did Van der Hoop manifest his love of liberal art, he also encouraged and appreciated the artists among his contemporaries. A collection of art, such as is but seldom gathered by a private gentleman, was more especially the object of his care and love. When his last will and testament was opened, it became evident that the considerable sums, spent for this collection, had been paid not for his own enjoyment only. For he made of the valuable cabinet of pictures a legacy to the city of Amsterdam, on condition that it was to be exhibited for the benefit of the town poor.

For reasons of a financial nature — the sum required for payment of the conveyance — the town-council could not at once enter upon this legacy. A committee was formed, consisting of Messrs: H. J. Koenen, LL. D., J. J. A. Santhagens, J. De Vos Jbz., F. De Wildt, LL. D., J. Wittering, C. J. Fodor and C. E. Vaillant, LL. D., with the aim of collecting the sum required, by voluntary contributions from patrons of art.

¹⁾ See also J. W. Kaiser, Description of the pictures in the Van der Hoop Museum (5th edit.) Amsterdam 1881.

Though the exertions of this committee did not prove fruitless, and the Town-council resolved to grant a contribution, yet, on the day when a final decision was to be arrived at, a considerable figure was still wanting. However, three members of the committee subscribed for the deficit, and so this splendid collection could be preserved for the country and especially for Amsterdam, and the legacy was entered upon July 3, 1854.

Soon after, two halls for its reception were arranged in the former Hospital for Old men, subsequently the Royal Academy of Liberal Art and now the University; so that this fine collection could be opened to the public.

After the death of the widow, Mrs. A. Van der Hoop, in 1880, 24 pieces more which adorned her residence were added to the Museum.

An agreement, entered upon by the State and the city of Amsterdam on November 11, 1880, secured to the collection a place in the National Museum, on condition that it is to remain separate and is to be exhibited gratis, but that, to comply with the provisions of the last will, a sum of f 400 is to be paid yearly to the Town for the benefit of the poor.

In remembrance of the founder his escutcheon and that of his wife are placed in the hall; the legacy being recorded in an inscription to the following effect:

Bij uiterste wilsoverziching van 22 November 1847 heeft
Adriaan Van der Hoop
geboren 28 April 1778 te Amsterdam/ overleden aldaar 17 Maart 1854
Commandeur v. d. Orde v. d. Nederlandschen Leeuw/
Ridder v. d. Orde van St. Anna van Rusland 2e Klasse/
Lid van de Eerste Kamer der Staten-Generaal/
Lid der Staten van de Provincie N.-Holland en van den Raad van Amsterdam/
Bankier en Koopman/ zijne verzameling schilderijen gelegateerd
aan de Stad Amsterdam 1).

1) By his last will of November 22, 1847 Adriaan Van der Hoop, born April 28, 1778 at Amsterdam, deceased there March 17, 1854, Commander in the Order of the Dutch Lion, Knight of the Order of St. Ann of Russia, 2nd class, Member of the First Chamber of the States-General, Member of the States of the Province of N. Holland and of the council of Amsterdam, Banker and Merchant, bequeathed his collection of pictures to the city of Amsterdam.

In the frieze are the names of the principal masters whose works are present here. The Van der Hoop Museum consists of 224 pictures

Picture 20.

Page 107.



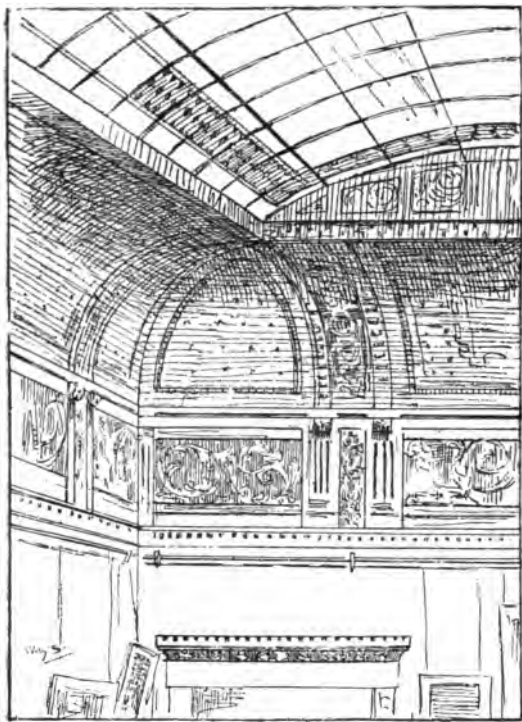
1378. JAN STEEN, — FAMILY SCENE.

among which one that enjoys a world-renown, viz. the Jewish Bride of Rembrandt. Many of the other pieces are not less renowned, e. g. two portraits by Rubens, a portrait by Frans Hals, three pieces

by Teniers, five by Jan Steen, one by Hobbema, three by Pieter De Hoogh, one by Jan Vermeer, (surnamed the Delft one), two by Potter, four by Jacob Van Ruisdael, four by Willem Van de Velde, three by Ph. Wouwerman, four by Nicolaes Maes, two by Gerard Dou and numbers of others, nearly all of prime quality.

Beginning on the sinister side: 372. Frans Francken II (1581--1642). The parable of the prodigal son. — 1223. Petrus Paulus Rubens. Portrait of Helena Fourment, the painter's second wife. — 732. Copy after Karel Du Jardin. Landscape. — 585. Unknown master, 1st half of the 17th cent. Portrait of a nobleman on horseback. — 1410. David Teniers the Younger. Gamblers. — 303. Anthony Van Dyck. Portrait of Joh. Bapt. Franck. — 955. Willem Van Mieris. Arcadian landscape. — 713. Copy after Titian? Allegory. — 82. Corn. Pietersz. Bega. Grace before meat. — 96. Claesz. Pietersz. Berchem. Italian landscape. — 770. Willem De Keyser (1603--167.). Male portrait. — 973. Jan Miense Molenaer (16..--1668). Grace before meat. — 1078. Isaac Van Ostade. Peasant inn. — 447. **Frans Hals. Female portrait.** — 1580. Ary De Vois. Smoking fisherman. — 1489. Adriaen Van de Velde. Landscape with cattle. — 1138. Paulus Potter. Horses turned to grass. — 1378. Jan Steen. **Family scene.** — 935. Michiel Jansz. Van Mierevelt. Portrait of the poet Jacob Cats. — 507. Meindert Hobbema. **Watermill.** — 114. Dirck Van den Bergen. Landscape. — 1609. Jan Weenix. Dogs. — 1139. Paulus Potter. **Cows** in a meadow. — 1536. Johannes Vermeer (1632--1675). **Lady reading.** — 126. Hendrick Bloemaert. Eggdealer. — 1350. Hendrick Maertensz. Sorgh. Fish wife. — 1415. Copy after Gerard Ter Borch. Boy with a dog. — 1557. Jan Victors. Porkbutcher. — 940. Copy after Mierevelt. Portrait of Pieter Cornelisz. Hooft. — 281. Gerard Dou. **The fisherman's wife.** — 1385. Abraham Storck. View of the Dam at Amsterdam. — 668. Melchior D'Hondecoeter. Poultry. — 1252. Rembrandt. **The Jewish bride,** according to Dr. Bode, Boas and Ruth. — 1234. Jacob Van Ruisdael. **Norse landscape.** — 683. Pieter De Hooch. **Interior.** — 495. Jan Van der Heyden. View of the town of Amersfoort; the figures are by Adriaen Van de Velde. — 687. Unknown master, so called Pieter De Hooch. A couple making music. — 1269. Herman Saffleven. A river. — 141. Ferdinand Bol. **Governors of the**

Alms-house 1). — 1670. Jan Wynants. Landscape. — 774. Albert Jansz. Klomp (1618—1688). Cattle. — 1379. Jan Steen. **After a drinking-bout.** — 1669. Jan Wynants. Landscape. — 775. Albert Jansz. Klomp. Landscape with cattle. — 163. Jan Both. **Painters**



VAN DER HOOP-HALL. PORTION OF THE FRIEZE.

making studies after nature. — 1377. Jan Steen. **Sick lady.** — 1235. Jacob Van Ruysdael. **Wooded landscape.** — 739. Ludolf De Jong (1616—1697). Domestic scene. — 1516. Willem Van de Veldethe Younger. A calm. — 1083. Juriaen Ovens. **Governors of the Workhouse at Amsterdam 2).** — 891. Nicolaes Maes. **Masters of the Surgeons' guild at Amsterdam.** — 440. Joris Van der Hagen or Verhagen. Landscape. — 956. Willem Van Mieris. A lady and gentleman. — 893. Copy after Nicolaes Maes. **Portrait**

of Mr. Johan De Witt. — 1556. Jan Victors. The dentist. — 974. Jan Miense Molenaer. Lady making music. — 629. Godfried Schalcken. Study of a female head 3). — 72. Karel Beelt (Middle of

1) Not belonging to the Van der Hoop Museum.

2) Idem.

3) It is Dr. W. Bode who attributed it to G. Schalcken.



686. PIETER DE HOOCH. — COUNTRY HOUSE.

the 17th cent.). View of the Market place at Harlem. -- 1610. Jan Weenix. Dead game and fruit. -- 1075. Adriaen **Van Ostade**. **Peasant company**. -- 105. Gerard Adriaensz. Berckheyde. View at Amsterdam. -- 480. Bartholomeus Van der Helst. Male portrait. -- 1233. Jacob **Van Ruisdael**. **View of a river in the environs of Wyk-by-Duurstede**. -- 1488. Adriaen Van de Velde. Hunting party. -- 16. Pieter Van Asch (1603—1678). Landscape with trees. -- 1137. Paulus **Potter**. **Little dog**. -- 192. Quiringh Gerritsz. Van Breckelencam. A mother with her child. -- 106. Gerrit Adriaensz. Berckheyde. The flower-market at Amsterdam, seen in the direction to the Townhall. -- 1403. Abraham Van den Tempel. Female portrait. -- 692. Samuel Van Hoogstraten. Sick lady. -- 1261. Pieter Jansz. Saenredam. View in the church at Assendelft. -- 964. Abraham Mignon. Fruit. -- 21. Jan Asselyn. Italian landscape. -- 1639. Emanuel De Witte. Interior of a church. -- 1608. Jan Weenix. Male portrait. -- 184. Attributed to Bartholomeus Breenbergh. Portraits of a married couple in a landscape. -- 1243. Rachel Ruysch (?). Flowers. -- 953. Frans Van Mieris the Elder. The bird escaped. -- 1076. Adriaen **Van Ostade**. **Confidential**. -- 686. Pieter **De Hooch**. **Country house**. -- 95. Nicolaes Pietersz. Berchem. Italian landscape. -- 1242. Rachel Ruysch. Flowers. -- 314. Copy after Anthony Van Dyck. Portrait of the Groningen organist Luberti 1). -- 1667. Jan Wynants. Landscape. -- 698. Jan Baptist Van der Hulst (1790—1862). Portrait of H. M. King William I. -- 1668. Jan Wynants. Landscape. -- 1432. Copy after Benvenuto Tisio (Garofalo). Holy family. -- 813. Jan Adam Kruseman (1804—1862). Full length portrait of H. M. King Willem II, born Dec. 6, 1792; died March 17, 1849. -- 812. Id, Portrait of Adriaen Van der Hoop, founder of the collection. -- 1224. Petrus Paulus **Rubens**. **Portrait of Anna Maria, Archduchess of Austria** (?), consort to Louis XIII, King of France. -- 776. Albert Jansz. Klomp. Landscape with cattle. -- 699. Jan Baptist Van der Hulst. Portrait of H. M. Wilhelmina, consort to H. M. King Willem I. -- 508. Meindert **Hobbema**. **Landscape**. -- 1363. Johan Van Staveren. Hermit. -- 1517. Willem Van de Velde the Younger. Water in motion. -- 709. Jan Van Huysum.

1) Not belonging to the Van der Hoop Museum.

Fruit and flowers. — 1515. Willem **Van de Velde** the Younger.
Firing of the cannon. — 191. Quiringh Gerritsz. Van Brekelen-
cam. Interior. — 668. Jan Wynants. Landscape. — 1408. David

Plaat 22.

page III.



1515. WILLEM VAN DE VELDE (THE YOUNGER). FIRING A CANNON.

Teniers the Younger. **Peasant fair.** — 351. Albert Van Everdingen. Norwegian Landscape. — 402. Jan Van Gool (1685—1763). Arcadian landscape. — 817. Dirk Jan Van der Laan (1759—1829).

View of a town in winter. — 1131. Pieter Potter. Still-life. — 238. Jan Ten Compe (1713—1761). View of the 'Keizersgracht' at Amsterdam. — 969. Otto Count Von Mörner. Portrait of the Emperor Nicolas of Russia, b. 1796; died March 2, 1855. — 228. Cornelis Cels (1778—1859). Portrait of Mr. Johan Cornelis Van der Hoop, b. 1742, died 1825, Minister of the Navy and father to the founder of the collection. — 693. Arnold Houbraken (1660—1719). Painter's workshop. — 721. Johannes Christiaan Jansen (1763—1823). The mistress of the house. — 628. Unknown master. A school. — 255. Aelbert Cuyp. Cattle. — 256 The same. View of Dordrecht. — 259. Jacob Gerritsz. Cuyp. Country party. — 254. Aelbert Cuyp. Portrait of a young man. — 107. Gerard Adriaensz. Berckheyde. The ruins of Egmont castle. — 104. The same. View taken from the Dam on the Townhall, the New church and the Weighing House at Amsterdam. — 1409. David Teniers the Younger. Farmer's pursuits. — 78. Jan Abraham Beerstraten. Winter. — 708. Jan Van Huysum. Flowers. — 591a. Dutch school; middle of the 17th cent.. Gay company. — 846. Johannes Lingelbach. Return from the chase. — 46. Ludolf Backhuysen. The Y before Amsterdam. — 99. Hiob Berckheyde. View in the Old Change at Amsterdam. — 1168. Jan Anthonisz. Van Ravesteyn. Portrait of Hugh Grotius at a youthful age. — 1619. Adriaen Van der Werff. A couple fondling. — 1380. Jan Steen. The drinking couple. — 627. Unknown master. Baking cakes. — 1655. Philips Wouwerman. Horse-pond. — 439. Joris Van der Hagen or Verhagen. Landscape. — 94. Nicolaes Berchem. Allegory of the extension of Amsterdam. — 1349. Hendrick Maertensz. Sorgh. Fish-market. — 1657. Philips Wouwerman. Landscape. — 1387. Abraham Storck. The sea. — 892. Nicolaes Maes. Spinning. — 684. Pieter De Hoogh. Interior. — 1026. Constantyn Netscher. Portrait of the Stadtholder William III, King of England. — 1022. Caspar Netscher. Portrait of Coenraet Van Beuningen, Councillor of Amsterdam and politician; born 1596, died 1693. — 958. Frans Van Mieris the Younger. Grocer's shop. — 164. Johannes Both. Italian landscape. — 959. Frans Van Mieris the Younger. Chemist's shop. 1619a. Adriaen Van der Werff. Blowing bubbles. — 1232. Jacob Van Ruisdael. Landscape. — 47. Ludolf Backhuysen. Troubled water. — 988.



1224. PETRUS PAULUS RUBENS. — PORTRAIT OF ANNA
MARIA, ARCHDUCHESS OF AUSTRIA, CONSORT OF LOUIS XIII,
KING OF FRANCE.

Frederick De Moucheron. Italian landscape. — 144. Ferdinand Bol. Portrait of a naval commander, perhaps Lieutenant-Admiral-General Michiel Adriaensz. De Ruyter. — 1518. Willem Van de Velde the Younger. The beach. — 731. Karel Du Jardin. Landscape. — 1376. Jan Steen. **Gay family**: „soo doude songen soo pypen de ionge”. (Children are what the parents are). — 1540. Lieve Verschuier. Water rippling. — 1150. Adam Pynacker. Landscape. — 1454. Adriaen Van Utrecht (1599 — 1652). **Still-life**. — 1017. Aert Van der Neer. **Landscape**. — 432. Jan Hackaert. Landscape. — 730. Karel Du Jardin. Male portrait. — 1624. Pieter Van der Werff. Infant Hercules. — 1656. Philips Wouwerman. Camp. — 1625. Pieter Van der Werff. Infant Bacchus. — 292. Hendrick Dubbels. Sea. — 325. Gerbrant Van den Eeckhout. Huntsman resting. — 282. Gerard Dou. Hermit. — 1027. Constantyn Netscher. Portrait of Mary, Queen of England, consort of the Stadtholder William III. — 685. Pieter De Hooch. **A mother's task**. — 1016. Aert Van der Neer. Amusement



VIEW FROM HALL 263 TO THE MUSEUM
VAN DER HOOP.

on the ice; a town in the distance. — 1386. Abraham Storck. Sea. — 910. Gabriel Metsu. **The huntsman's present**. — 100. Hiob Berckheyde. View in a church. — 1436. Dominicus Van Tol. Domestic scene. — 1487. Adriaen Van de Velde. The artist and his family in the country.

Follow some pictures by masters of the 19th century also belonging to the Van der Hoop Museum:

329. Eelke Jelles Eelkema (1788—1839). Flowers and fruit. — 1298. A. Schelfhout (1787—1870). Landscape. — 218. A. Calame (1817—1864). Italian landscape. — 1537. A. Vermeulen (1763—1814). Winter. — 1315. J. C. Schotel (1787—1838). A calm. — 1626. J. H. Van West (1803—1881). Billet-doux. — 1600. Antoine Waldorp (1803—1866). A calm. — 779. Mrs. H. Rönner—Knip (1821). Cat and kittens. — 227. H. G. Ten Cate (1803—1856). A town by moonlight. — 1314. J. C. Schotel. Troubled water. — 216. Mrs. Burgkly Glimmer (about 1842). Fruit and dead game

The other modern pictures of this collection are of less importance, though there are few favorable exceptions, such as 834, an Interior by H. Leys (1815—1869). — 496. Th. H. Hildebrand (1804—1874). View of the Newa near St. Petersburg. — 787. B. C. Koekkoek (1803—1862). Landscape in winter, and 788. The same. Italian landscape. They hang in an adjacent portal, leading to the following hall.

At the extremity of the Van der Hoop hall stands the marble figure of Perseus, from the hand of the Dutch sculptor Ferdinand Leenhoff, formerly established at Paris, and from 1890 Professor to the National Academy of Fine Art at Amsterdam; the statue was purchased by the Government in 1885 at the exhibition at Antwerp.

Modern art.

No. 263 of the ground-plan.

With this hall begins the section of modern pictures of the Museum. On the left passing a marble bust of the painter David Bles, from the hand of Bart Van Hove and presented to the Museum by friends and admirers of Bles on the occasion of the 70th anniversary of his birthday, Sept. 19, 1891: Not numbered. Louis De Burbure „Briel 1572—1872”; arrival of King William III at Briel in the royal steam-yacht „the Lion”, on the occasion of the 300th anniversary of the capture of Briel by the Water-beggars; as a loan of Dr. B. J. Tideman's Dowager, 1889. — 736a. Pieter De Josselin De Jong (born 1861). Portrait of H. M. King William III; scene in Delfware from the factory Rozenburg at The Hague. — 512. Charles Howard Hodges. Portrait of William I, King of the Netherlands; as a loan from Mr. P. C. C. Hansen 1). — Not numbered. Adolphe

1) Original sketch of the head of the full-length portrait of the king, placed in the council chamber of the townhall.

Mouilleron (1820—1881). Still life; present of Mr. A. Willet, 1887. — Not numbered. Barent Cornelis Koekkoek. A wood. Present of the Baron Du Bois de Ferrières, 1891. — 455. Hendrik Johan Haverman (born 1857). The flight; as a loan of the Society for forming a public collection of contemporary art. — 1327. Johan George Schwartz (1814—1874). A woman in praying attitude; as a loan as above. — 6. Jhr. Willem Alewyn D.C.L. (1767—1839). An elderly man; as a loan as above. — 1642. Anne Henriette Wolterbeek (born 1834). In the tropical forest; as a loan as above. — 1637. Ernest Sigismond Witkamp Jr. (born 1854). In the field; as a loan as above. — 129. Bernardus Johannes Blommers (b. 1845). A woman knitting. — Not numbered. Jacob Maris (b. 1837). Fishing for shells; as a loan from Dr. A. Bredius, 1891. — Not numb. Anton Mauve (1838—1888). The beach at Scheveningen. Present of Mr. G. P. Rouffaer, 1891. — Not numb. Adriana Johanna Haanen (born 1814). Fruit; legacy of Mr. W. M. J. Desmons, 1888. — 1416. François Pieter Ter Meulen (b. 1834). In the wood. — 185. George Hendrick **Breitner** (born 1857).



BRACKET IN HALL 263.

Horse artillery in the downs. — 895a. Jacob **Maris**. **View in**

a town. — 876. Dirk Van Lokhorst (born 1818). Sheepfold. — Not numb. Paulus Joseph Constantin Gabriel (born 1828). In the month of July. — Not numb. Geo Poggenbeek (born 1853). The ditch; legacy of Jhr. P. A. Van der Velden, L.C.D. — 1029. Joseph Neuhuys (b. 1841). Woody landscape while a shower is gathering. — Not numb. Gerrit Jacobus Van Soeren (1859—1888). „Home-sickness”; present of the widow Mrs. G. J. Van Soeren—Huetink, 1889. — 1328. Thérèse Schwartz (b. 1851). Three Amsterdam orphans. — Not numb. Adriana Johanna Haanen. Flowers; legacy of Mr. W. M. J. Desmons, 1888. — Not numb. Charles François

Daubigny (1817—1878). Landscape on the Oise; as a loan of Mr. J. B. Westerwoudt, 1888. — 503. Eduard Alexander Hilverdink (1846—1891). The 'Singel' seen from the side of the 'Munt', before the alteration in 1886. — Not numb. Charles Verlat (b. 1824). The woodcutter and the bear; as a loan of Mr. J. B. Westerwoudt, 1888. — Not numb. Johannes Hubertus Leonardus De Haas (b. 1832). Bullock; legacy of Mr. J. Jacobs, 1892. — Not numb. Diederik Franciscus Jamin (1839—1865). The prayer for the deceased; as a loan of Mr. J. B. Westerwoudt, 1888. — Not numb. Paulus Joseph Constantin Gabriel. View near Abcoude; as a loan as before. — 177. Jacques Raymond Brascassat (1804—1867). Bull; present of Mr. Hugues Krafft, 1885. — 398. Bernhard Te Gempt (1826—1879). Dog of the St. Bernard; legacy of Mr. Joh. Hilman, 1881. — Not numb. Johannes Hendrik Weissenbruch (b. 1824). View near the 'Geestbrug'; as a loan of Mr. J. B. Westerwoudt, 1888. — Not numb. Laurens Alma Tadema (b. 1836). Young woman. (Study from the master's early time); as a loan as before.

In the two following halls are exhibited the pictures belonging to the „Society for the formation of a public collection of contemporary art.” It was the late Mr. C. P. Van Eeghen who took the initiative of its foundation which happened in 1874. Its object is, on conditions afterwards to be agreed upon, to offer to the City of Amsterdam the products of art, by preference from the hand of living masters of the Dutch school, which they have collected.

Meanwhile, in consequence of an agreement of June 14, 1885, between the Society and the State, a couple of rooms of the Museum have been ceded for the exhibition of this still increasing collection.

Modern art.

No. 262 of the ground-plan.

Pictures belonging to the said Society or having been ceded to them as loans by private persons. Beginning to the right: Not numb. Cornelis Springer (b. 1817). View in Enkhuizen. — 1593. Maria Vos (b. 1824). Still-life. — Not numb. Bernardus Johannes Blommers. Little shrimp-fishers. — 1543. Wouterus Verschuur (1812—1874). Horse fair. — Not numb. Hendrik Willem Mesdag (born 1831). On the beach. — Not numb. Johannes Bosboom (1817—

1891). The church of Maasland. — Not numb. Julius Jacobus **Van de Sande Bakhuyzen** (b. 1837). **Landscape**. — Not numb. Jozef **Israëls** (b. 1824). **Children of the sea**. — Not numb. Anton Mauve. Canal for drawing-boats. — 120. Christoffel **Bisschop** (b. 1828). **Winter in Friesland**. — 919. Jan Hendrik Louis Meyer (b. 1819). Rescue at sea near the Spanish coast. — Not numb. Johannes Christiaan Karel Klinkenberg (b. 1852). The townhall at The Hague. — Not numb. Johannes **Bosboom**. **View in the aisle of a Protestant church**. — 1205. Willem Roelofs (b. 1822) **View in the „Gein”, near Abcoude**. — Not numb. Willem Roelofs. In „t Gein”. — 1202. Charles **Rochussen** (b. 1814). **The Water-Beggars before Leiden in 1574**. — 712. Jozef **Israëls**. Margaret of Parma and Prins Willem I of Orange. — 1470. Hendrik Valkenburg (b. 1826). Every one his object; offer of marriage. — 847a. Lambertus Lingeman (b. 1829). Armorer. — 52. Julius Jacobus **Van de Sande Bakhuyzen**. **Landscape lit by the evening sun**. — 428. Johannes Hubertus Leonardus **De Haas** (b. 1832). **Cattle in a meadow**. — 711. Jozef **Israëls**. **Going along the churchyard**. — 1255. Philip Lodewyk Jacob Frederik Sadée (b. 1837). Return from the fish sale. — 1601. Antoine Waldorp (1803—1866). **View at Dordrecht**. — Not numb. Hendrik Willem **Mesdag** (b. 1831). **Calm sea at sunset**. — 230. Jaroslav Cermak (1831—1878). Montenegrine fugitives. — 118. Johannes Warnardus Bilders (b. 1811). **Landscape near Vorden**. — 904. Anton **Mauve**. **Sheep in the downs**. — 219. Alexander Calame (1817—1864). The Vierwaldstättersee. — 747. David Van der Kellen Jr. (b. 1827). Interior; view in the section „Ancient Art” of the International exhibition at Amsterdam in 1883. — Not numb. Jozef **Israëls**. **Grace before meat**. — Not numb. Made Virginie Demont—Breton (b. 1850?). Out of the bath. — Willem **Maris** (b. 1844?). **Cows**. — 269. François Diday (1812—1877). The vale of Lauterbrunnen.

In the middle of the hall: marble bust of the painter Charles Rochussen (born Aug. 1, 1814) by Bart Van Hove; it belongs likewise to the collection of the Society and is a homage to one of the greatest Dutch artists of the 19th century on the occasion of his 70th birthday. The inscription runs as follows: „To Charles Rochussen by his admirers and friends, Aug. 1, 1884.”

Modern art. Continuation of the collection of the Society
No. 261 of the ground- for forming a public collection of contem-
plan. porary art.

Beginning to the right: 415. Petrus Franciscus Greive (born 1811). An Old-Dutch servant-girl. — 1613. Johannes Weissenbruch (1822—1866). View in a town. — 14. Lodewyk Franciscus Hendrik Apol (born 1850). On the river; in winter. — 423. Adriana Johanna Haanen. Flowers and fruit. — 73. Jan **Van Beers** (born 1852). **Obsequies of Charles the Good**, Count of Flanders, April 22, 1127. — Not numb. Johannes Warnardus Bilders. Landscape with figures. — 119. The same. Landscape. — Not numb. The same. Landscape with cattle. — Not numb. Marguerite Roosenboom (born 1843). Flowers and Fruits. — 7. Sybrand Altmann (1822—1890). Paulus Potter in his studio. — 1550. Salomon Leonardus Verveer (1813—1876). View at Scheveningen, in rainy weather. — 414. Johan Conrad Greive (born 1837). The Y before Amsterdam, about the 'Schreierstoren', in the evening sun. — 1359. Cornelis Springer (born 1817). The Townhall of Cologne. — 397. Bernard Te Gempt. The Congress of Paris. (March—April 1856, after the Crimean war, represented allegorically by dogs). — Not numb. Jozef **Israëls**. **A son of the old nation**. — 201. Albertus Brondgeest (1786—1849). View of a Dutch river. — 231. Fredericus Van Rossum Du Chattel (born 1856). Autumn evening. — 1329. Thérèse Schwartz (born 1851). Young woman's head. — Not numb. August Allebé (born 1838). Interior at Dongen, near Breda. — Not numb. Jozef **Israëls**. Portrait of the actor Louis Jacques Veltman, presented to the city of Amsterdam on the occasion of his 75th birthday in 1892¹). — 156. Johannes **Bosboom** (born 1817). **The Cathedral of Edam**. — 773. Johan Christiaan Klinkenberg (born 1852). Episode from the siege of Leiden, in 1573. — 1439. Hendrik Albert Van Trigt (born 1829). Norse women, taking their children to be christened. — 1330. Thérèse Schwartz. „He is coming.” — Not numb. Willem Antonie Van Deventer (born 1824). Sea with fishing boats, at sunset. — Jozef **Israëls**. Study of a head. — 123. David Joseph Bles (born 1821). Victorious Holland. — 1311. Hendrik Jacobus

1) As a loan from the city of Amsterdam to the National Museum, 1893.

Scholten (born 1824). Morning walk. — 345. Pierre Tetar Van Elven (born 1823). The Place de l'Opéra at Paris, at the time of Carnival, in 1880. — 1270. Simon Saint-Jean (1808—1868). Flowers. — 918. Johan Hendrik Louis Meyer. Gale on the French coast. — 1008. Willem Carel Nakken (born 1835). Pack-horses in the woods of Normandy, in winter. — 702. Jan Hulswit (1766—1822). Landscape. — Not numbered **Benjamin Constant** (born 18..). **Theodora**, empress of the Eastern empire, consort of the Emperor Justinianus, 527—548 aft. Chr. — 157. Johannes **Bosboom**. **A barn in Guelderland**. — 1301. Taco Scheltema (1831—1867). Nobleman looking at a picture. — 462. Jhr. Jacob Eduard Van Heemskerck Van Beest (born 1828). The Y before Amsterdam. — 505. Johannes Hilverdink (born 1813). Ymuiden harbour.

In the middle of the hall: the marble bust by Bart Van Hove of the famous painter Johannes Bosboom, born Feb. 18, 1817, being, like the bust of Ch. Rochussen, a homage on the artist's 70th birthday. Underneath we read: „To Johannes Bosboom by his admirers and friends, February 18, 1887.”

Modern art. In this hall and the following the pictures No. 260 of the ground-plan. are placed which were transferred from the Pavilion „Welgelegen” at Harlem. They form the National collection of works of art by modern masters, to the foundation of which King Willem I took the initiative, in 1828. The political events of 1830 delayed the execution of the plan of adapting the Pavilion to become a picture gallery, so that the collection was not opened to the public before 1838. For a period of 47 years it formed an ornament of Harlem, was always much frequented and for many years was financially supported by the Province and the town of Harlem. The pictures, which of late years, by purchase at exhibitions and by sundry donations, had reached the number of 184, were, with some pieces of sculpture, transferred, in 1885, to the National Museum at Amsterdam. For the history of the development of the Dutch school of painting of the 19th century this collection is rather important, especially with regard to the classical and the subsequent romantic tendency of this school, in the first half of the century. In 1880 there appeared

a carefully edited „Description of the pictures” from the hand of Mr. C. J. Gonnet.

Continuing on the dexter side: 286. Johannes Adrianus Van der Drift (born 1808). The „Gevangenpoort” (historical prison) at The Hague. — 55. Pieter Barbiers (1748—1842). Farm near Helvoirt in the district of Bois-le-Duc. — 1382. Hendrik Stokvisch (1763—1824). Near Darthuizen. — Not numbered. Bartholomeus Johannes Van Hove (1790—1880). The „Gevangenpoort” (historical prison). — 328. Eelke Jelles Eelkema (1786—1839). Flowers. — 1218. George Andries Roth (1809). View in the Bentheim wood. — Not numbered. Jan Willem Pieneman (1779—1853). Self-sacrifice of the minister Hambroek 1). — 18. Alphonse Asselbergs (born 1839). Sunrise in „de Kempen”; present of Miss A. H. H. Horneman 1885. — 700. Jan Hulswit (1766—1822). Landscape in the ‘Gooi.’ — 1317. Johannes Christianus Schotel (1787—1838). The beach. — 710. Jan Hulswit. Town-gate. — 1098. Jan Willem Pieneman (1779—1853). Joanna Cornelia Ziesenis, *née* Wattier, in the part of Agrippina. — 1031. Paul Joseph Noël (1789—1822). Street scene at Amsterdam. — 1065. Pieter Gerhardus Van Os (1776—1839). Evening. — 1316. Johannes Christianus Schotel. Troubled sea in showery weather. — 740. Jan Baptiste De Jonghe (1785—1844). Market-day at Courtrai. — 824. Jacobus Johannes Lauwers (1753—1800). Flemish farm. — 1527. Eugène Joseph Verboeckhoven (1789—1881). A meadow in the ‘Gooi.’ — 1395. Jacob Van Stry. Evening in the country. — 848. Joannes Linthorst (1745—1815). Fruit. — 783. Johannes Kobell (1779—1814). Oxen in the meadow. — 1056. Georgus Jacobus Johannes Van Os. Landscape near Hilversum. — 796. Willem Bartel Van der Kooi (1768—1856). Portraits of the painters W. B. Van der

1) Antonius Hambroek, born at Rotterdam in 1605 or 1606, was beheaded in the isle of Formosa, July 5, 1661. His tragical end is connected with the following facts: in 1666 the Chinese Coxinga tried to take the isle from the Dutch E. I. Company; the commander of the Dutch garrison, Goyet, however, held out in the fortress Zelandia, and Coxinga, justly fearing that from this point an opportunity should be offered to the E. I. Company’s troops to recover the isle, required Hambroek, whom he had made his prisoner, to persuade Goyet to leave the fortress. The commander was not to be prevailed upon, and Hambroek, to keep his pledged word, returned to Coxinga and was beheaded by order of the latter. The scene represents the clergyman saying a last farewell to his family and his countrymen.

Kooi and D. J. Ploegsma. — 194. J. Brice (flourished 1827). The poulterer. — 267. Eduard Delvaux (1806—1862). View on the Sambre. — 1113. Antoon Sminck Pitloo (1791—1837). San Giorgio's at Rome. — 51. Julius Jacobus Van de Sande Bakhuyzen. Landscape in Drenthe. — 1437. Jan Bedys Tom (1813). On the heath. — 117. Johannes Warnardus Bilders. The heath at Wolfhezen. — 1067. Pieter Gerhardus Van Os. Noon. — Not numbered. Louis Moritz (1773—1850). Portrait of Andries Snoek, born Aug. 15, 1766; died Jan. 3, 1829, famous actor, in the part of Achilles. — 1204. Willem Roelofs. Landscape near The Hague. — 1449. Wouter Johannes Van Troostwyk (1782—1810). Landscape in Guelderland. — 782. Johannes Kobell. Landscape in Guelderland. — 1042. Wynand Jan Joseph Nuyen (1813—1839). Ruins. — 48. Henricus Van de Sande Bakhuyzen (1795—1860). Landscape in Guelderland. — 920. Gerrit Jan Michaëlis (1775—1857). Afternoon. — 1059. Maria Margrieta Van Os (1789—1862). Still-life. — 785. Jan Kobell. Milking-time. — 906. Hendrik Willem Mesdag (1831). The beach at Scheveningen. — 1214. Marguerite Roosenboom (1843). Autumn flowers. — 1271. Raden Saleh (1816—1880). Neck or nothing. — 1585. Henri Voordecker (1779—1861). Hunters' household. — 110. Simon Van den Berg (born 1812). Summer morning. — 1. Jacobus Theodorus Abels (1803—1866). Noon. — 509. Charles Howard Hodges. Portrait of Jacoba Vetter, wife of the bookseller Pieter Meyer Warnars; legacy of Miss G. Meyer Warnars, 1878. — Not numbered. Pieter François De Noter (1779—1842). Interior of one of the chapels of St. Bavo's at Ghent, with the celebrated altar-piece „the Lamb of God”, by Hubrecht and Jan Van Eyck. — 1051. Balthasar Paul Ommeganck (1755—1826). Landscape in West-Flanders. — 1643. Pieter Christoffel Wonder (1777—1852). Time. — 1394. Jacob Van Stry (1756—1815). Milking-time. — 1095. Jan Willem Pieneman. Arcadian landscape. — 1066. Pieter Gerhardus Van Os. Early evening. — 514. Charles Howard Hodges. Portrait of his daughter Emma Jane Hodges. — 1548. Salomon 'Leonardus Verveer (1813—1876). View in a town. — 417. Willem Gruyter Jr. (1817—1880). Bremerhaven roads. — 1399. Abraham Teerlink (1776—1857). The cascade of Tivoli near Rome. — 176. Albertus Jonas Brandt (1788—1821). Flowers. — 517. Charles Howard Hodges. Portrait of Louis Napoleon, born Sept. 2,

1778; died July 25, 1846; King of Holland from 1806 till 1810; founder of the National Museum of pictures, of the National Cabinet of Prints, etc. and great promoter of Arts and Sciences. — 778. Josephus Augustus Knip (1777—1847). Italian landscape. — 175. Albertus Jonas Brandt. Flowers and fruit. — 293. Pierre Louis Dubourcq (1815—1873). Cemetery at Baden; present of the Widow Mrs. P. L. Dubourcq, 1873. — 1398. Abraham Teerlinck. Italian landscape.

In the middle of the hall stands a marble piece of sculpture by Louis Royer „*Ecce homo.*”

Numismatic collection A door in the south wall gives admission to the extensive collection of Dutch historical medals and insigna of the orders of knighthood, in 1884 bequeathed to the Museum from the inheritance of Mr. P. H. Van Gelder. Visitors have to apply by means of an electric bell placed near the door.

Modern art. This hall is called Waterloo-hall on account of the well known picture of Jan Willem Pieneman, representing the battle of Waterloo. On the dexter side: 83. Carel Jacobus Behr (born 1812) and Gysbertus Craeyvanger (born 1810). Townhall. — 1164. Jan Van Ravenswaay (1789—1869). Cowhouse. — 1300. Andreas Schelfhout (1787—1870). Near the Maes, in winter. — 1041. Pieter François De Noter (1779—1842). St. Walburg's at Oudenaerde. — 1060. Pieter Gerhardus Van Os (1776—1839). Near the Rhine. — 1106. Nicolaes Pieneman (1810—1860). Portrait of the painter Jan Willem Pieneman. Legacy N. Pieneman, 1861. — 1107. The same. Portrait of Jan Hendrik Wins; as a loan of the heirs of the Widow Mrs. P. K. van Diermen, *née* Wins, 1886. — 1097. Jan Willem Pieneman. Portrait of the actor Andries Snoek. — 1096. Portrait of the actress Joanna Cornelia Ziesenis, *née* Wattier. — 798. Willem Bartel Van der Kooi. Portrait of the painter Johannes Kobell. — 703. David Pierre Humbert De Superville (1770—1849). Portrait of Johan Melchior Kemper, celebrated Statesman; present from the inheritance of Jonkv. Elisabeth Kemper, 1871. — 1393.

Abraham van Stry. Scouring the kettle. — 1030. Josephus Christianus Nicolie (1798—1854). St. James's at Antwerp. — 1304. George Adam Schmidt (1791—1844). Reading the Scripture. — 1032. Paul Joseph Noël. In the vineyard. — 326. Jacobus Joseph Eeckhout (1793—1861). The marriage of Jacqueline of Bavaria, Countess of Holland, with John IV, Duke of Brabant, March 10, 1418. — 1396. Jacob



DETAIL OF ORNAMENT ON PASSING
INTO HALL 255.

Van Stry, (1756—1815). Going to market. — 1390. Johannes Antonie Balthazar Stroebe (geb. 1821). Syndics of the Say-hall at Leiden. — 1528. Eugène Joseph Verboekhoven (1799—1881). Landscape with cattle. — 809. Jan Adam Kruseman. The prophet Elisha and the Shunammite. — 1612. Johannes Weissenbruch (1822—1880). Town-gate at Leerdam. — 1358. Cornelis Springer. The Townhall and vegetable market at Veere. — 1028. Albert Neuhuys (born 1844). Fisherman's courtship. — 1009. François Joseph Navez (1787—1839). Elisha raising the Shunammite's son. — 1519. Pieter Van der Velden (born 1837). Blank each way. — 1040. Pieter François De Noter (1779—1842). The Sas gate at Ghent. — 450. Pieter Van Hanselaere (1786—1862). Chaste Susanna. — 1627. Pieter George Westenberg

(1791—1873). View in Amsterdam, in winter. — 1471. Jean François Valois (1778—1853). View in a town. — 805. Cornelis Kruseman (1797—1857). Devotion. — 17. Henri Van Assche (1774—1841). Mountain stream in the Ardennes. — 1100. Jan Willem Pieneman. **The battle of Waterloo**, June 18, 1815. — 780. Henriette Rönner-Knip (b. 1821). Three to one. — 1595. Maria Vos (born 1824). Still-life. — 797. Willem Bartel Van der Kooi. Billet-doux. — 746.

Herman Frederik Carel Ten Kate (born 1822). Military guard-room. — 504. Johannes Hilverdink (born 1813). Coast along the English Channel. — 1058. Georgius Jacobus Johannes Van Os (1782—1861). Dead game. — 1417a. Willem De Famars Testas (born 1431). Inner-court of a house at Caïro. — 13. Lodewyk Franciscus Hendrik **Apol** (b. 1850). **A day in January.** — 155. Johannes Bosboom. Church of the Virgin at Breda. — 991. Louis Moritz. Death of Antoninus Pius. — 1438. Hendrik Albrecht Van Trigt (born 1829). Religious service in the Lutheran church of the village of Vik in Norway. — 917. Johan Hendrik Louis Meyer. A Gale in the English channel. — 413. Johan Coenraad Greive. Meal-time. — 1057. Georges Jacobus Johannes Van Os. Spring (Flowers). — 50. Gerardina Jacoba Van de Sande Bakhuyzen (born 1826). Flowers and fruit. — 799. Willem Bartel Van der Kooi. Playing on the piano interrupted. — 736. Johannes Jelgerhuis Rz. (1770—1836). The little Fish-market at Amsterdam. — 694. Bartholomeus Johannes Van Hove (1790—1880). View in a town. — 63. Nicolaas Bauer (1767—1820). Troubled water. — 1122. P. J. Poelman (1801—18..). The Townhall of Oudenaerden. — 285. Christiaan Lodewyk Willem Dreibholz (1799—1874). The city of Dordrecht. — 427. Johannes Hubertus Leonardus **De Haas** (b. 1832). **Early morning.** — 734. Johannes Jelgerhuis Rz. The Leiden gate at Amsterdam. — 848. Lambertus Lingeman. Conference. — 804. Cornelis Kruseman (1797—1857). Philip II leaving the Netherlands, August 25, 1559. — 270..... Dietz. (ab. 1830). Hebe. — 800. Alexander Hugo Bakker Korff (1824—1882). Under the palmtrees. — 247. Conradyn Cunaeus (born 1828). Companions of the chase. — 1389. Pieter Stortenbeker (born 1828). Morning. — 881. Jan Baptist Lodewyk Maes (1794—1856). The good Samaritan. — 781. François Cornelis Knoll (1771?—1827). Stable. Present of Mrs. W. C. J. Visscher, *née* Knoll, 1848. — 733. Johannes Jelgerhuis Rzn. Pieter Meyer Warnars' book-shop on 'den Vygendam' at Amsterdam; legacy of Miss G. Meyer Warnars, 1878. — 62. Nicolaes Bauer. A calm. — 1318. Petrus Johannes Schotel (1808—1865). Troubled water. — 1126. Christiaan Julius Lodewyk Portman (1799—1867). Hoary headed man. — 1551. Franciscus Vervloet (1795—1872). St. Peter's at Rome. — 1299. Andreas Schelfhout. (1787—1870). Dutch winter. — 243. Abraham Johannes Cou-

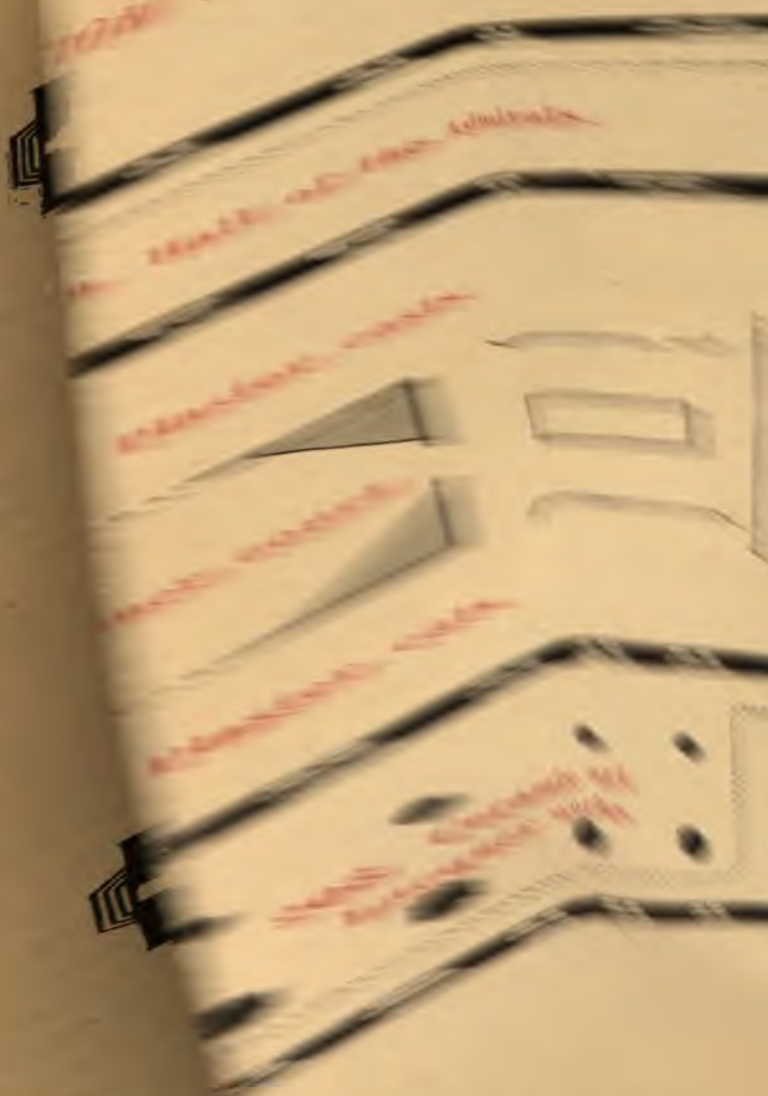
wenberg (1806—1844). Winter. — 1061. Pieter Gerhardus Van Os. A Lion. — 1542. Wouterus Verschuur. Showery weather. — 448. Louwrens Hanedoes (b. 1822). Kennemer landscape. — 1105. Copy after J. W. Pieneman. Portrait of the historian Martinus Stuart, (born Oct. 4, 1756, died Nov. 22, 1826; legacy of Mr. Th. Stuart, 1873 1). — 1310. Hendrik Jacobus Scholten. Sunday morning. — 710. **Jozef Israëls. Alone in the world.** — 122. David Bles. **Parricides.** — 1086. Joseph Paelinck (1781—1839). Psyche in Amor's palace. — 421. Adriana Johanna Haanen (b. 1814). Fruit. — 15. David Adolphe Constant Artz (1837—1890). With grandmother. — 808. Cornelis Kruseman. Portrait of the actor Gerrit Carel Rombach, b. 1784, d. July 5, 1833; present from his inheritance, 1864. — 1254. Philip Lodewyk Jacob Frederic Sadée (b. 1837). Gleaning. — 1194. Ignatius Josephus Van Regemorter (1785—1873). The Fishmarket at Antwerp. — 357. Adèle Evrard (1792—18..). Flowers and Fruit. — 1101. Jan Willem Pieneman. Portrait of the poet Hendrik Herman Klyn, born March 5, 1773, died Feb. 24, 1856; legacy of Mr. H. H. Klyn. — 803. Cornelis Kruseman. Domestic happiness. — 832. Adriaan De Lelie. Morning call. — 1549 Salomon Leonardus Verveer. At Noordwyk aan Zee. — 1576. Johannes Gysbert Vogel (b. 1828). Heath in North-Brabant. — 801. Everhardus Koster (1817—1892). View on the Y. — 213. Hendrik Van der Burgh (1767—1858). After milking-time. — 913. Adriaan Meulemans. Kitchen by lamplight; present of Mr. J. Kessler P.Mz., 1877. — 513. Charles Howard Hodges. Portrait of the painter; legacy of Miss E. J. Hodges, 1868. — 722. Johannes Christiaan Janson. Good neighbours. — 772. Johannes Christiaan Karel Klinkenberg (b. 1852). The market place at Nymegen. — 347. Willem Judocus Mattheus Engelberts (1809—1887). Market for venison. — 1529. Eugène Joseph Verboeckhoven. Hungry wolves. — 516. Charles Howard Hodges. Portrait of Cornelis Apostool, Director of the National Museum; legacy of Mr. C. Apostool, 1844. — 515. The same. Portrait of the actress Ziesenis, *née* Wattier. — 461. Jhr. Jacob Eduard Van Heemskerk Van Beest. View on the sea. — 268. Willem Antonie

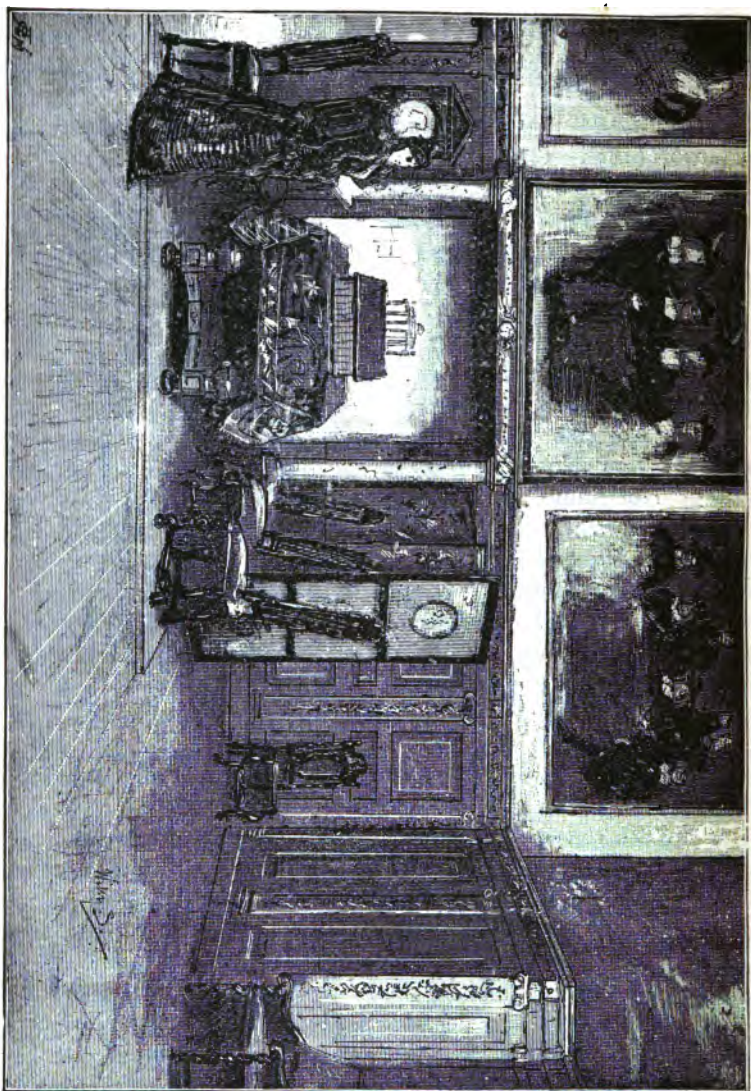
1) The original portrait is in the Vestryroom of the Remonstrant community at Amsterdam.

Van Deventer. At Katwyk aan Zee. — 831. Charles Henri Joseph Leickert (b. 1818). View in winter. — 226. Hendrik Gerrit Ten Cate. The 'Janroodenpoortstoren' at Amsterdam. — 1094. Charles Picqué (1799—1869). On Mount St. Bernard. — 327. Eelke Jelles Eelkema (1788—1839). Flowers. — 193. Frans Arnold Breuhaus De Groot (1824—1875). The French coast at St. Nazaire. — 422. Adriana Johanna Haanen. Summer (flowers). — 806. Cornelis Kruseman. Of one mind. — Not numb. Charles Howard Hodges. Portrait of the poet Willem Bilderdyk. — 1195. Ignatius Josephus Van Regemorter. The family of Jan Steen. — 154. Jan Willem Van Borselen (1825—1892). Dutch landscape. — 1603. Gustave Wappers (1803—1874). Van Dyck in love with his model — 993. Louis Moritz. Portrait of Jonas Daniel Meyer D.C.L. famous lawyer, born Sept. 15, 1780, died Dec. 6, 1834; legacy of Miss J. E. Meyer, 1886. — 1010. François Joseph Navez. First encounter of Isaac and Rebecca. — 968. Josephus Jodocus Moerenhout (1801—1874). Horse race. — Not numb. Hendrik Vettewinkel Dz. (1809—1878). View of a river; present of Mr. D. H. Vettewinkel, 1888. — 1308. Jacobus Schoemaker Doyer (1792—1867). Pay-day. — Not numb. Jean François Valois. Dutch farm. Present of the widow Mrs. M. Tamson, *née* Valois, 1890. — 358. Jean Baptist Van Eycken (1809—1853). Becoming a painter. — Not numb. Moritz Calisch (1819—1870). Portrait of the Engineer-Architect Cornelis Outshoorn, b. Aug. 16, 1810, d. April 23, 1875 and of his wife Johanna Christina Beelenkamp, b. June 1, 1820, d. Feb. 18, 1890; present of the heirs C. Outshoorn, 1890. — Not numb. Jan Baptist Van der Hulst. Portrait of Adam François Jules Armand, Count Van der Duyn van Maasdam, b. April 15, 1771, d. Dec. 19, 1848, Member of the preliminary government in Nov. 1813; legacy of F. M. Baron Van der Duyn van Maasdam, D.C.L., 1889. — Not numb. Jan Adam Kruseman. Portrait of Rodolphe Le Chevalier, b. 1777, d. Jan. 3, 1865, co-rector of the Dutch Railway-company; present of Miss H. M. Petitpierre, 1889. — 1309. Johannes Schoenmakers Pz. (1755—1842). View in a town. — 214. Hendrik Adam Van der Burgh (1798—1870), Milking-time. — 1575. Cornelis Johannes De Vogel (1824—1870). Autumn; the large ornamental water in the wood at The Hague. — 1635. Abraham Hendrik Winter (1804—1865). Sheepfold. — 1145. Johannes Hui-



BOOK OF ENGRAVINGS





OLD-DUTCH GOVERNORS' ROOM.

ION OF ENGRAVINGS

191

Library

Three Ind

190

9 Hall of the Admirals

197

Collection of
Engravings

Plaster casts

mer court

Collection of

198

Engravings

Plaster casts

203 Ceramic art
Lacquer works

202
Textile art

bert Prins (1758—1806). View in a town. — Not numb. Johan George Schwartze. Portrait of Dr. Johan Frans Rive; as a loan from the Widow Mrs. F. Rive, *née* Fuchs, 1890. — 1099. Jan Willem Pieneman. Portraits of Louis Royer, Sculptor to the King, and of Albertus Bernardus Roothaan, patron of art; present of Messrs. G. F. Westerman, *c. s.*, 1867. — 449. Pieter Van Hanselaere (1786—1862). The painter's portrait. — 810. Jan Adam Kruseman. Girl taking a rest. — 1272. Charles Louis Saligo (b. 1804). The painter's portrait — 237. Jean Henri De Coene (1798—1866). Market-news.

In this hall is placed the marble bust of Johannes Josephus Hermanus Verhulst, composer, born March 19, 1816, died Jan. 17, 1891 from the hand of J. Keller and presented to the Museum by friends and admirers of Verhulst, 1892.

**Old-Dutch
Governors' room.**

No. 248 of the
ground-plan.

This hall has been given in use to the Royal Archeological Society, erected in 1858 with the purpose of founding in Amsterdam a Museum of the time of the Counts and Stadtholders of

Holland, and of discussing in regular meetings whatever relates to archeology. The chief seat of this society is the building of the Mint, where have been brought together a library, a collection of prints and drawings relating to Amsterdam and to the customs and uses of the ancestors, as well as a collection of coins and medals. The objects of art and those of an historical nature have been ceded as loans to the State and are exhibited in different places in the National Museum.

We are here carried back to a 17th century Governors' room, the ceiling of which, divided into compartments, shows beautiful allegorical painting by Gerard De Lairese, taken from the former Hospital for lepers at Amsterdam. The walls are decked with ancient woven tapestry and some representations of Governors; the corresponding furniture, as: tables, chairs, presses, etc. forming, with the old-fashioned fire-place, a quaint whole. Peculiar attention should be paid to the nice sculpture of the mantelpiece, also taken from the Hospital for lepers, to the marble bust of Burgomaster Andries De Graeff, sculptured by A. Quellinus in 1661 and that of Johannes Munter made by B. Eggers in 1673, as also to two marble medallion portraits of Bur-

gomaster Cornelis De Graeff and of his wife Catharina Hooft, from the hand of A. Quellinus in 1660.

Gold-leather room. In a contiguous room with a gold-leather hanging, different objects of art and also curiosities are exhibited, partly being the property of the Society and partly in its use as loans. To these latter belongs a fine 17th century picture, perhaps by Willem Cornelisz. Duyster, representing the marriage party of Adriaen Ploos Van Amstel, Lord of Oudegein and Tienhoven, and of Agnes Van Byler, widow of Mr. Broeckhuysen. The piece belongs to the family Ploos Van Amstel, who have, for a time, ceded it, along with other family relics.

Among the pictures, we should pay attention to a piece by L. M. Dumesnil, representing the reception of Cornelis Hop as ambassador of the States-General of the United Netherlands at the court of Louis XV, King of France, July 24, 1719. Further a collection of drinking-vessels and bumpers from the 17th and 18th centuries, placed in a cupboard, deserves peculiar attention.

Among the furniture we notice a wooden seat, used by William the Silent, Prince of Orange on his visit to Dirck Jansz. De Graeff at Amsterdam, during the troubles of 1566—1567 residing on 'het Water' by the Papenbrug.

Grand gallery. Passing through the Rembrandt-hall we for the first compartment. second time enter the Grand gallery, where at Left. the westside and accordingly beginning to the

eft we see the following pictures: 1506. Willem Van de Velde the Younger. The Y before Amsterdam, formerly in the meetingroom of the commissaries of the harbours and quays, in the Schreyers-tower; possession of the city of Amsterdam. — 1530. Adriaen Hendricksz. Verboom (1628—16..). A view in a wood; the figures have for the greater part been painted subsequently by Pieter Gerhardus Van Os; bought out of the legacy of Mr. D. Balguérie's Widow, née Van Ryswyck, 1823. — 1208. Roelant Roghman (1597—1686?). Landscape. — 36. Jan De Baen (1633—1702). Portrait of Hieronymus Van Beverningk, Lord of Teylingen, Burgomaster of Gouda, Ambassador of the Dutch Republic, Curator of the Leiden Univer-

sity, General Treasurer of the Union, born April 25, 1614; died October 30, 1690; married April 4, 1655, to Johanna Le Gillon; on the sculptured frame we read his motto: NE TE QVÆSIVERIS EXTRA (Do not seek yourself outwards yourself) 1). — 1457. Walerant Vaillant (1623—1677). Portrait of a lady with three children; present of Mr. C. H. De Swart, 1885. — 769. Thomas De Keyser. Portrait of the family Meebeeck-Cruywaghen, before their farm on the Hoogendyk, outside the Harlem gate at Amsterdam. — 124. Hendrick Bloemaert (1601? - 1672). Allegorical representation of winter. — 337. Nicolaes Eliasz., surnamed Pickenoy. Corporalship of Captain Matthys Willemsz. Raephorst and Lieutenant Hendrick Lourensz., 1630; taken from the great military council-chamber of the old town-hall; possession of the city of Amsterdam. — 77. Jan Abrahamsz. Beerstraaten. Troubled sea with ships near the coast; taken from the Workhouse; possession of the city of Amsterdam. — 37. Jan De Baen. Portrait of Johanna Le Gillon, born May 11, 1635, died Sept. 17, 1706, wife of Hieronymus Van Beverningk; on the sculptured frame has been put her motto: CŒVR CONTENT GRAND TALENT; which we may translate thus: Contentment is a great talent. — 143. Ferdinand Bol. Four Governors of the Leprozenhuis (Pesthouse) formerly the Governors' chamber of that building; possession of the city of Amsterdam. — 142. Id. Three Governesses of the Hospital of lepers; taken from the Governors' chamber of that building; possession of the city of Amsterdam. — 438. Joris Van der Hagen or Verhagen (16..—1669). Hilly landscape; possession of the city of Amsterdam.

Second compartment. Left.

335. Nicolaes Eliasz. surnamed Pickenoy. Four Governors of the Spinhuis (correction house) with the beadle; formerly in the Workhouse; possession of the city of Amsterdam. — 1281. Dirck Dirckz. Santvoort (1610—1680). Governesses of the Correctionhouse at Amsterdam, 1638; taken from the Workhouse; possession of the city of Amsterdam. — 365. Govert Flinck. Four Chief-masters of the Arquebusiers; taken

1) So: find your happiness, or your support in yourself. (Information of Professor H. T. Karsten).

from the great Civic-guard-hall of the Arquebusiers shooting-house; possession of the city of Amsterdam. — 883. Nicolaes Maes. Musing. — 289. Attributed to Cornelis Drost (active 1638—1650). Herodias receives the head of John the Baptist. — 332. Nicolaes Elias, surnamed Pickenoy. Civic-guardbanquet of the Corporalship of Captain Jacob Backer and Lieutenant Jacob Rogh, 1632; formerly at the Footbow club; possession of the city of Amsterdam. — 768. Thomas De Keyser. The Corporalship of Captain Jacob Symonsz. De Vries and Lieutenant Dirck Graef, 1633; taken from the great military-council-chamber of the old town-hall; possession of the city of Amsterdam. — 669. Gerard Van Honthorst. The merry gleeman. — 823. Gerard De Lairese. Diana and Endymion 1). — 468. Bartholomeus Van der Helst. The Masters of the St. Sebastian-club; formerly in the great military-council-chamber of the old town-hall; possession of the city of Amsterdam. — 873. Jan Lievens (1607—1674). Glorification of Peace; taken from the building named St. Joris in the 'Spinhuissteeg'. (Agency of the Department of Finances at Amsterdam).

Third compart- 767. Thomas De Keyser. Corporalship of Captain
ment. Left. Allart Cloeck and Lieutenant Lucas Jacobsz. Rotgans, 1632; taken from the great military-council-chamber of the old Town-hall; possession of the city of Amsterdam. — Not numbered. Pieter De Grebber (1590?—16..). Christ's corpse bewailed by the women; loan of the Royal Antiquarian Society. — 1463—1467. Werner Van Valckert (159.—16..). Five pictures representing the admittance of children to the Aalmoezeniersweeshuis, (Orphanhouse for the poor), the inscribing of the poor, the distribution of bread, money and clothes, and visiting the poor by the Almoners; formerly in the Governors-chamber of the Almsorphanhouse; possession of the city of Amsterdam. — Not numbered. Thomas De Keyser. Four portraits of governors and of the gaoler of the house of correction. Property of the city of Amsterdam. —

1) Endymion occurs in Greek mythology as a handsome herd, known for the love with which he inspired Diana „the Sister of the Sun”, which goddess descended to him in his sleep, to kiss him.

665. Melchior D'Hondecoeter (1636—1695). The floating feather. — 879. Jacob Lyon (1586?—1651?). Corporalship of Captain Jacob Pietersz. Hooghkamer and Lieutenant Pieter Jacobsz. Van Rhyn, 1628; taken from the Footbow club; possession of the city of Amsterdam. — 1605. Jan Weenix (1640—1719). Farm. — 399. Johannes Glauber, surnamed Polydor (1646—1726). Mercury and Iö. — 1039. Pieter Pietersz. Van Noort (1592—16..). Fish. — 441. Frans Hals (1580—1666). Portrait of Frans Hals and his second wife, Lysbeth Reyniers. — Not numb. The same. Portraits of Lucas De Clercq and his wife Feyna Van Steenkiste. Property of the city of Amsterdam. — 676. Gerard Van Honthorst. Christ nailed at by the soldiers; loan of Father L. Kreling, 1887. — 400. Johannes Glauber. Diana in the bath. — 1038. Pieter Pietersz. Van Noort. Fish.

Fourth compart- 586. Unkn. master. Portrait of Jan Pietersz.
ment. Left. Snoeck; legacy of the Widow Mrs. D. Balguérie,
née Van Ryswyck, 1823. — 961. Abraham Mignon (1640—1679). The
 bouquet overthrown. — 174. Leonard Bramer (1595—1664). Solomon
 sacrificing to the idols. — 137. Ferdinand Bol. Instruction; allegory.
 — 587. Unkn. master. Portrait of Margriet Govertsd. Bal, wife of
 Jan Pietersz. Snoeck, legacy of the Widow Mrs. D. Balguérie, *née*
 Van Ryswyck, 1823. — 459. Jan Davidsz. De Heem (1606—1683?).
 Flowers and Fruit. — 1402. Abraham Van den Tempel (1622?—
 1672). Portrait of Abraham De Visscher, married to Machteld Bas;
 legacy of Mrs. D. Balguérie, *née* Van Ryswyck, 1823. — 661. Mel-
 chior D'Hondecoeter. Farm. — 1283. Dirck Dircksz. Santvoort.
 Portrait of Martinus Alewyn, at a youthful age in the dress of a
 shepherd. — 60. Karel Batist (16..—16..). Flowers; present of Jhr.
 Otto Smissaert, 1881. — 1284. Dirck Dircksz. Santvoort. Portrait
 of Anna Alewyn, at a youthful age and represented as a shepherd-
 ess. — 31. Jacob Adriaensz. Backer (1608?—1651). Six Governors
 of the Nieuwezydshuiszittenhuis (almshouse), as also of the master
 and mistress, 1651; taken from the 'Werkhuis'; property of the
 city of Amsterdam. — 660. Melchior D'Hondecoeter. Magpie in
 contemplation. — 1401. Abraham Van den Tempel. Portrait of
 Machteld Bas, Widow of Abraham De Visscher; legacy of Mrs. D.
 Balguérie, *née* Van Ryswyck, 1823. — 473. Bartholomeus Van der



1280. DIRCK DIRCKSZ. SANTVOORT. — BURGOMASTER DIRCK JACOBZ. BAS AND HIS FAMILY.

Helst. Portrait of Andries Bicker, Lord of Engelenburg, Burgomaster of Amsterdam, born 1586, died June 24, 1652. — 131. Zacharias Blyhooft (16.—1681?). Portrait of Mr. François Leydecker, Burgomaster of Tholen, died Oct 13, 1638; present of Jhr. Mr. J. H. F. K. Van Swinderen, 1884. — 1280. Dirck Dircksz. Santvoort. Portraits of Burgomaster Dirck Jacobsz. Bas and his family; legacy of Mrs. D. Balguérie, *née* Van Ryswyck, 1823. — 136. Ferdinand Bol. A mother and two children. — 474. Bartholomeus Van der Helst. Portrait of Gerard Andriesz. Bicker, Drost (Bailiff) of Muyden and of Gooiland, born June 6, 1623, married May 14, 1656 to Alida Konings, died Sept. 16, 1666. — 132. Zacharias Blyhooft. Portrait of Maria Van der Burght, wife of François Leydecker; present of Jhr. Mr. J. H. F. K. Van Swinderen, 1884.

Having viewed these paintings, we return to the Entrance-hall and, by the same stairs by which we came up, we now descend to the ground floor to examine the other collections of art.

Passing a marble figure of Ceres, bequeathed to the Museum by Mr. J. Hilman, in 1881, and some casts of Greek statues, derived from the gallery of statues of the late Society „Felix Meritis”¹⁾, we descend a second staircase leading to the covered west inner-court, where we see lodged the:

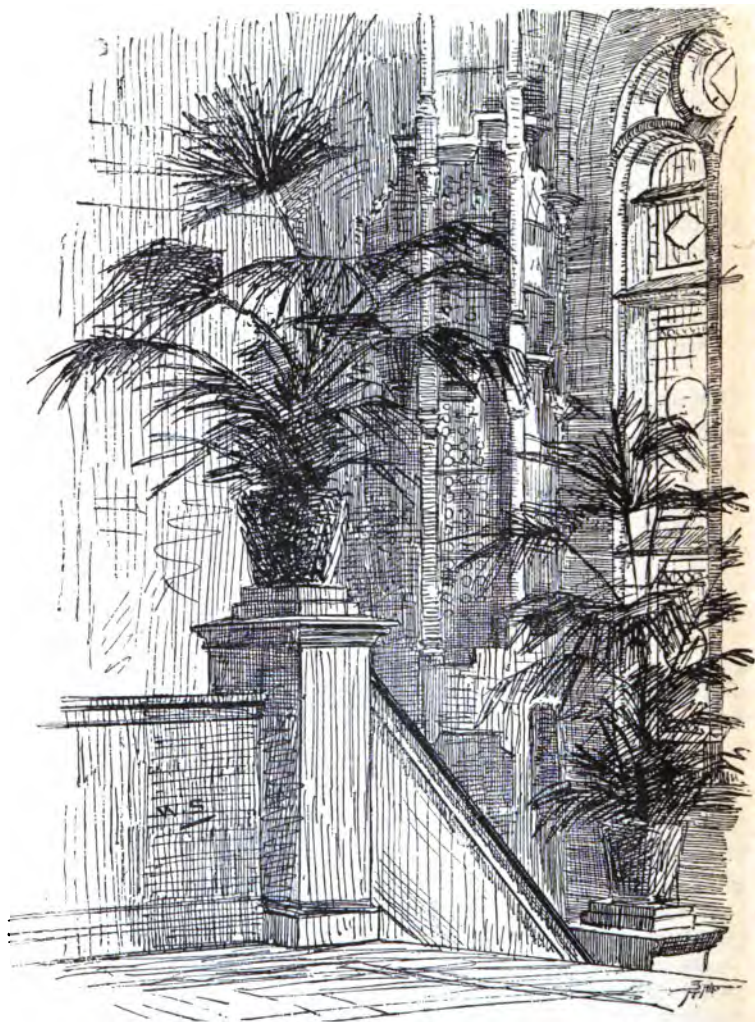
West Inner-court.

Collection of casts.

No. 209 of the ground-plan.

National collection of casts; it takes up the whole space of the west inner-court. It has for its aim to acquaint with the most important monuments of early-Dutch sculpture and of ornamentation applied to architecture, those who are engaged in architecture, in the production of artistic articles of industry and others taking an interest in these pursuits. Though only in 1879 a beginning has been made with this collection, yet it counts already

1) This society was dissolved in 1889; its collections were divided as follows: the books were added to the University library, some pictures, among which the celebrated „Endless Prayer” by N. Maes, came to the city of Amsterdam, that subsequently gave them as loans to the National Museum; several objects of different nature found their way to the 'Nederlandsch Museum' while, finally, the plaster statues were transferred partly to the National Academy of Fine Arts and other institutions for teaching drawing, and partly to the National Museum



VIEW ON THE STAIRS.

several interesting samples highly important to the knowledge of art from periods long past.

Among the principal we notice the following:

In the centre rises above every thing else the cast of the south porch of St. Servatius' church at Maestricht. The building is one of the oldest monuments of Christian art in the Netherlands, perhaps as early as the 6th century; the richly ornamented porch exhibited here was added to the church in the 13th century. The central reliefs represent Mary's death, burial and coronation, the arches and the spaces between the columns being decorated with the figures of apostles,

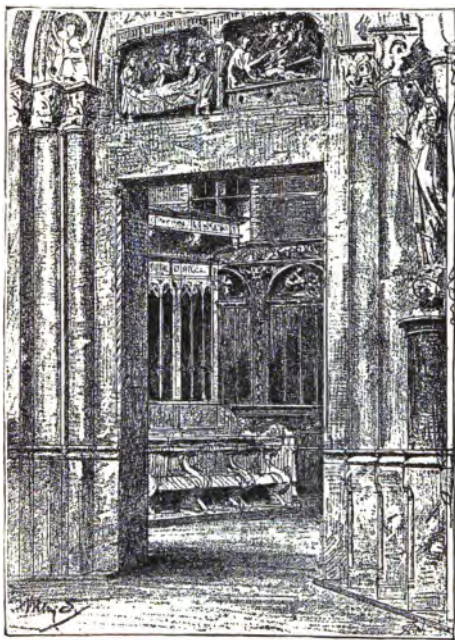


SCULPTURED ENRICHMENT OF THE BALUSTER.

patriarchs, kings and prophets. Very remarkable is the sculpture of the capitals and arch-stones, which both by their great variety and by peculiar skill of execution, may be reckoned among the most beautiful of the time.

Behind this porch, we see a copy of the monumental tomb of

Engelbrecht II, Count of Nassau, Baron of Breda, general and confident of the Emperor Charles V, and of his consort Limburg of Baden. Though this monument was formerly, but erroneously, attributed to Michel Angelo, the name of its maker is unknown. The effigies of the count and his consort are lying on a mat rolled up under their heads. Four heroes of antiquity: Caesar, Regulus, Hannibal and Philippos of Macedonia resting on one knee, carry a stone abacus with the count's armour (16th century).



PORTION OF THE PORCH OF ST. SERVATIUS'
CHURCH AT MAASTRICHT.

To the right of this there is a reproduction of another Dutch work of art from the latter half of the 15th century, viz. the oak stall of St. Martin's church at Bolsward, richly ornamented with carvings. Over the seats the frontals are nicely worked with tracery, the stiles being adorned with figures; on the lower edge of the seats, which may be turned up, there are misereres enriched with quaint figures; the two side-pieces have bassi-relievi, as: the fall of Manna, the baptism of Christ and others.

Opposite this stall is the cast of the stall in the Renaissance style from the church of Dordrecht, executed by Jan Aertsz. Terwen (1511—1589). This master-piece of wood chiselling was completed by him in 1539. The slender columns over the seats are exquisitely worked. The misereres, as in the Bolsward stall, are enriched with antics.

At the back of the stall there is a copy of the doorway of the orphanage at Enkhuizen (17th cent.), besides some casts of chiselling by Artus Quellinus.

Near it is placed a copy of the brass font of the Cathedral at Breda, with a wrought-iron reproduction of the crane, serving to remove the lid at the ceremony of baptism (16th cent.). Further down the font of the Great or St. Walpurgis-church at Zutphen, founderywork in brass by Gielis Van den Eynde, founder of Malines, made in 1527.

Behind the two stalls may be seen a copy of the oaken screen with bronze columns from the West-church at Enkhuizen, remarkable for beautifully carved mythological and biblical scenes in Renaissance style (16th cent.).

Over it, on the west wall, is the organ of the Lutheran church at Amsterdam, of the year 1692. The doors are painted on the inside by Philip Tideman, a pupil of Gerard De Lairese.

Lower on the wall: a copy of the tombstone of Johannis De Borgnival, of 1536, the original of which is found in the Cathedral at Breda.

Further to the dexter side: a copy of the tomb of Christ from the Cathedral at Utrecht with beautiful, but greatly damaged Gothic sculpture (15th cent.).

On the north wall:

a copy of the Sedilia (containing three seats for priests) from the „Bovenkerk” at Kampen (13th cent.). — The organ with painted doors from the church at Scheemda (16th cent.). — The organ removed from the Nicolaï church at Utrecht (latter part of the 15th cent.). — Tomb-stone of Uriel van Gemmingen, Archbishop and Elector of Mayence (1508—1514), remarkable as a type of the transition from the Gothic to the Renaissance style (early part of the 17th cent.). — Monument with three figures erected in 1249 in the Cathedral at Mayence for Siegfried III of Eppstein, Archbishop of Mayence; to the right the effigi of the king of the Roman Empire, William II, Count of Holland (13th cent.).¹⁾

¹⁾ The figure to the left is that of Hendrik Raspe of Thuringia (cf. on this remarkable stone H. Emden „Der Dom zu Mainz und seine bedeutendsten Denkmäler” i. e. The cathedral of Mayence and its most remarkable monuments, Mainz 1858, sm. fol. page 11 and picture II).

On the south wall: a copy of part of the ceiling of the castle at Jever, an exquisite sample of carving in renaissance style, probably Dutch art (16th cent.). Somewhat further there is a reproduction in part of the façade of the townhall at The Hague built in 1565. A little further on, a small but exceedingly fine church organ (first half 16th century), having belonged to the church at Haringcarpsel, adorned with coats-of-arms and painted carving. Further some casts of archheads, etc. from the façade of Maerten Van Rossum's house at Zalt-Bommel. Reproduction of the Tombs in the Old Church at Delft in honour of the Lieutenant-Admiral Piet Hein, killed June 20, 1629, and of the Lieutenant-Admiral Maerten Harpertsz. Tromp, killed Aug. 10, 1653, of which the reposing effigy has been made by Rombout Verhulst and the low relief of the naval engagement by Willem De Keyser. Worthy of inspection are some exhibited original models of sculpture of the Amsterdam townhall of the latter half of the 17th cent. in terra-cotta by Artus Quellinus. On the southside of the Inner-court is placed the model of the bronze equestrian statue erected at Luxemburg for King Willem II, born at The Hague, Dec. 6, 1792, died at Tilburg, March 17, 1849; made by Antoine Mercié, and inaugurated Nov. 5, 1884.

Among the remaining objects most attention is due to the pulpit in the Cathedral of St. James's at The Hague, made in 1550, the cast of an oaken press from the 17th century, and further the castings of columns and capitals from the crypts of the churches at Rolduc, Maestricht and Rinsumageest, etc. Some showcases contain casts of a number of small objects of art; in one of the glass cases is exhibited a collection of casts of objects of art from the Armeria Real, the Royal Palace and the Prado Museum at Madrid; this remarkable collection is a present of Jhr. A. L. E. De Stuers, D.C.L., 1886.

Further may be seen a collection of sculptured old gable-front stones from demolished houses, for the greater part from Amsterdam. They form a long row on the east-side; several of them bearing witness of a masterhand of sculpture, especially three among them, representing a Distribution to the poor in the 17th century, taken from the gable of the Almshouse. These exquisite pieces are attributed to the celebrated architect-sculptor Hendrick De Keyser 1).

1) Cf. Van Lennep en Ter Gouw. *De Uithangteekens (Sign-boards)* vol. I page 185.

**Early-Dutch
Parlour.**

No. 188 and 186 of
the ground-plan.

Leaving the Inner-court, some stairs lead us to a space given in use to the Royal Archeological Society and fitted up as a 17th cent. Dutch parlour, containing a bed-stead. The old furniture, especially the presses, chairs, fire-place, etc. with all the rest bear the Early-Dutch type. On the wall there are some old pictures, as a large view of the castle at Egmont, showing in front many figures in the dress of the 16th century, as also a picture by an unknown master from the first half of the 17th century, and probably an imitation of an older picture, representing the trial of the Bailiff of South-Holland in 1336, by Count William the Good 1); a portrait of Pieter Dirksz. called Longbeard, Burgomaster of Edam, in 1583, — further the picture of an ox, with a wreath of green leaves round its neck, won by an Amsterdam bow-man at a shooting match. This piece has been painted by Jacob Cornelisz. Van Oost-zaan, and has the following superscription:

Negentien hondert en twalf pont
heeft geweghe dese osse al ruym
ende was hooch seshalve voet als hy stont
ende dick X voete ic liech niet een gruyt
de lenchre was iust XII voet min IIII duym.

A^o. 1564. 2)

On the frame there is this elucidation:

Dese os is gewonnen scutterlic
van Jacob Reyerszoon Boon
doe ten tweedemaal die papegay
was gheset vast suuer schoon. 3)

Over the fire-place there is an old picture in remembrance of an

1) Count William III being ill at Valenciennes, ordered a Bailiff, who had taken from a farmer in South-Holland a fine cow, and given him a bad one instead, to pay 100 golden crowns, and thereupon had him beheaded.

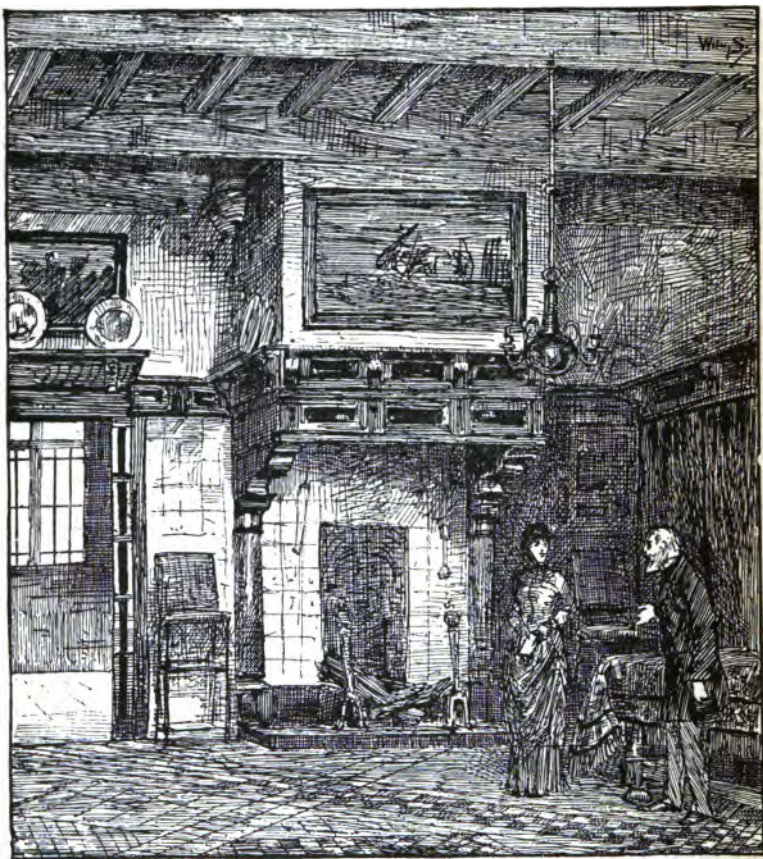
2) This ox weighed rather more than nineteen hundred and twelve pounds, stood five feet and a half, was ten feet in circumference, without exaggeration; its length was just 4 inches less than twelve feet.

3) This ox was won in shooting by Jacob Reyerszoon Boon, when the peacock, as an aim, had been firmly placed for the second time.

ice-berg, which in the afternoon of January 2, 1565 at high-tide, was floated up the Maes and got fixed at the pier of Delfshaven. This

Picture 27.

Page 141.



EARLY-DUTCH PARLOUR.

huge nuisance had a height of 23 teet and a length of 19 rods. Last century this picture was in the orphanage at Delft.

The contiguous cabinet contains some 17th century furniture,

among which a nice inlaid case, gold-leather hanging, some old portraits in oil colours and a fine landscape of Delfware, probably made by Frytom.

Hall of the Admirals.

No. 189 of the ground-plan.

In the next hall there is a remarkable collection of painted portraits of Admirals and Generals, and of pictures representing naval engagements and battles, from different periods, but for the greater part from the 17th century.

Beginning on the south side of the hall, the principal pieces are: 1599. Hendrik Cornelisz. Vroom. Return of the vessel in which Cornelis Houtman made his first voyage to India, August 1597. — 1128. Frans Post (1612?—1680). View in Brazil 1). — 69. Andries Beeckman (middle of the 17th cent.) View on Jacatra, afterwards Batavia, in Java. — 560. Unkn. master. Portrait of Charles De Heraugières, b. 1565, d. 1610, Governor of Breda 2). — 1127. Frans Post. Portrait of Johan Maurits, Count of Nassau-Siegen, Governor of Brazil, b. June 17, 1604, d. Dec. 20, 1697. — Not numbered. Unkn. master. Portrait of Lieut.-General Carel Rabenhaupt, Baron of Sucha, b. Jan. 6, 1602, d. Aug. 12, 1675. — 1572. Simon De Vlieger (1600?—1660?). Engagement on the Slaak between the Dutch and Spanish fleets, September 12, 1631. — 71. Kornelis Beelt (middle of the 17th cent.). The Dutch herring-fleet; present of Mr. W. E. Van Pappelendam, 1885. — 1539. Lieve Verschuier (1630?—1686). Keelhauling of a surgeon in the ship of Admiral Aert Van Nes, on the Maas of Rotterdam. — 1597. Hendrick Cornelisz. Vroom. Seafight between the Dutch and Spanish fleets off Gibraltar, April 25, 1607. — 737 and 738. Lud. De Jongh (1616—1697). Portraits of the Vice-Admiral Jan Van Nes, b. April 23, 1631, d. June 1680, and of his wife Aletta Van Ravensburgh, b. 1635, d. Nov. 22, 1677. — 108. Hendrick Berckmans (1629—1679). Portrait of Lieut.-Admiral Adriaen Banckert, b. 1602, d. 1684. — 1326. Hendrick Van Schuylenburgh (16..—1689). Copy. Portrait of Admiral Pieter Florisz.,

1) The carved wooden frame of this picture is enriched with plants, reptiles, insects, etc. from Brazil.

2) He surprised Breda in 1590 by means of a peat-vessel.

b. 1605, killed Nov. 8, 1658; present of Mr. A. J. Enschedé, D.C.L., 1874. — 40. Ludolf Bakhuysen. The Grand-Pensionary Johan De Witt, as deputy of the States-General going on board of the Dutch fleet, Aug. 14, 1665. — 478. Bartholomeus Van der Helst. Portrait of Vice-Admiral Johan De Liefde, b. about 1621, d. Aug. 21, 1673. — 1215. Jan Albertsz. Rootsius (1615?—1674). Portrait of Lieut.-Admiral Jan Cornelisz. Meppel, b. 1609, d. July 1669. — Not numb. Dutch school 17th cent. Portrait of a naval commander (Banckert?). — 1183. Unkn. master. Portrait of Gaspard De Chatillon, Count of Coligny, Admiral of France, murdered in the night of the St. Bartholomew, August 23/24, 1572. — 1165. Jan Anthonisz. Van Ravesteyn? (1572?—1657). Portrait of Vice-Admiral Joris Van Cats, Lord of Coulster. — Not numb. Cornelis Bisschop (1630—1674). Allegory concerning Cornelis De Witt, after the expedition to Chatham, June 1667. — Not numb. Unkn. master. Portrait of Lieut.-Admiral Maerten Harpertsz. Tromp, b. April 23, 1597, killed Aug. 10, 1653. — 1631. Attributed to Abraham Willaerts (middle of the 17th cent.). Portrait of Lieut.-Admiral Jacob Van Wassenaer-Obdam, b. 1616, killed July 13, 1665. — 470 and 471. Bartholomeus Van der Helst. Portraits of Lieutenant-Admiral Aert Van Nes, b. April 10, 1626, d. Sept. 13, 1693, and of his wife Geertruida Den Dubbelde, b. 1647, married 1665, d. Jan. 7, 1684. — Series of 50 small portraits of Princes of the house of Orange-Nassau, and of commanders of the 16th and 17th centuries, taken from the former mansion at Honselaarsdyk. — 497. Paulus Van Hillegaert. The battle of Nieuwpoort, July 2, 1600. — 1491. Esaias Van de Velde. The garrison leaving Bois-le-Duc after the surrender in 1629. — 498. Paulus Van Hillegaert. Disbanding the Waartgelders (mercenaries) at Utrecht, July 31, 1618. — 561. Unkn. master. Portrait of Capt^a Wigbolt Ripperda, beheaded July 16, 1573. — Not numb. Hendrik De Meyer (lived in the 2nd half of the 17th cent.). Departure of the Spanish garrison of Breda, Oct. 10, 1637 1). — 915. Id. Surrender of the town of Hulst, Nov. 5, 1645. — 1166. Jan Anthonisz. Van Ravesteyn. Portrait of Colonel Nicolaes Smeltzing, b. 15.., d. 1629. — 499. Paulus Van Hillegaert.

1) The gilt frame, richly ornamented with the attributes of war, is a master-piece of carving from the 17th cent.

The siege of Bois-le-Duc, in 1629. — 288. Joost Cornelisz. Droochsloot. Disbanding the Waartgelders (mercenaries) at Utrecht, July 31, 1618. — Not numb. Sebastiaen Vrancx? Equestrian combat of Pierre De Bréauté and Gerard Abrahamsz. *alias* Lekkerbeetje on the Vught moor, Febr. 5, 1600. — 1034*a*. Reynier Nooms, called Zeeman (1623—1668). View of Algiers. — 1034*d*. Idem. View of Tunis. — 1001. Jan Mytens. Portrait of Lieut.-Admiral-General Cornelis Tromp, b. Sept. 9, 1629, d. May 29, 1691. — 1002. Id. Portrait of Margaretha Van Raephorst, married Jan. 25, 1667, to Cornelis Tromp. — 1507. Willem Van de Velde the Younger. Scene from the four days' naval engagement, June 11—14, 1666: the capture of the English Admiral-ship „The Royal Prince”, from George Ascue, commander of the squadron of the white flag, on the third day. — 472. Bartholomeus Van der Helst. Portrait of Lieutenant-Admiral Egbert Meeuwisz. Kortenaer, b. 1600, killed June 13, 1665. — 562. Unknown master. Portrait of Joost De Moor, Vice-Admiral of Zeeland, b. 15.., d. Febr. 18, 1610. — 1092. Jan Peeters (1624—1677). Conflagration of the English fleet before Chatham, in 1667. — 135. Ferdinand Bol. Portrait of Lieut.-Admiral-General Michiel Adriaensz. De Ruyter, b. March 24, 1607, d. April 29, 1676; present from the Council of Zeeland, 1808. — 1508. Willem Van de Velde the Younger. The prizes made in the four days' naval engagement. — 763. Thomas De Keyser. Portrait of Lieutenant-Admiral Pieter Pietersz. Hein, b. Nov. 27, 1577, d. June 18, 1629. — 564. Unkn. master. Portrait of Vice-Admiral Witte Cornelisz. De With, b. April 29, 1599, killed Nov. 8, 1658. — 1034*b*. Reynier Nooms, called Zeeman. View of Syracuse. — 1034*c*. Id. View of Tangier. — 874. Jan Lievens (1607—1674). Portrait of Lieutenant-Admiral Maerten Harpertsz. Tromp. — 875. Id. Portrait of Cornelia Teding Van Berckhout, 3rd wife of Maerten Harpertsz. Tromp. — 843. Johannes Lingelbach. The battle off Leghorn, March 23, 1653. — 1594. Sebastiaen Vrancx. The siege of Wachtendonk by the Spaniards, Jan. 22 and 23, 1600. — 1469*a*. H.... De Valck (2nd half of the 17th cent.). Portrait of Hans Willem Baron van Aylva, „the formidable General”, b. 1635, d. March 28, 1691. — 1469*b*. Id. Portrait of Froutje Van Aylva, the General's wife. — 1033. Reynier Nooms, called Zeeman. The engagement off Leghorn, March 14, 1653. — 786. J. Koedyck? Portrait of a general

or of a naval commander. — Not numb. Old copy after an unkn. master. Portrait of Captⁿ (Navy) Pieter Willemsz. Verhoeff (born 15.., murdered May 22, 1609). — 1003. Jan Mytens. Portrait of Johan Van Beaumont, Colonel of the Guards and Commander of Den Briel. — 1004. Id. Portrait of Maria De Witte Françoisd., wife of J. Van Beaumont. — 485. Lodewyck Van der Helst (1645—168.). Portrait of Lieut.-Admiral Augustus Stellingwerf, killed June 13, 1665. — 1339. Experiens Sillemans (1611—1653). View of a Dutch harbour and vessels; (pen-drawing).

Between the windows: Not numb. Pieter Snayers (1592—1667). The battle of Nieuwpoort, July 2, 1600.

On the side of the Cabinet of Engravings: Bust in plaster of Vice-Admiral Pierre André De Suffren St. Tropez, b. 1726, d. 1738; cast of the marble bust by J. A. Houdon in the 'Mauritshuis' at The Hague. — Idem. Of the Stadtholder Frederik Hendrik, Prince of Orange; cast of the marble bust by Rombout Verhulst in the 'Mauritshuis'. — Idem of the Stadtholder Willem III, Prince of Orange; cast as above. — Idem of Lieut.-Admiral Jacob Van Wassenaar-Obdam; cast of the marble statue on his monument in the Great or St. James's church at The Hague, by Bartholomeus Eggers. — 500. Paulus Van Hillegaert. Prince Frederik Hendrik and a general on horseback, at the siege of Breda in 1637. — 74. Jan Abrahamsz. Beerstraten. Naval engagement between the Dutch and English fleets, June 11—14, 1666. — 1658. Pieter Wouwerman. The storming of the town of Coevorden, in 1672.

Northside of the hall, to the side of the inner court: 1632. Adam Willaerts (1577—1664). Battle of Gibraltar, April 25, 1607. — 1598. Hendrick Cornelisz. Vroom. View of the Y and Amsterdam, taken from the 'Werkhuis'; property of the city of Amsterdam. — 1496. Willem Van de Velde the Elder (1611?—1693). The four days' battle, June 11—14, 1666. — 1494. Id. The four days' battle, (pen-drawing). — 1495. Id. Marine piece, (pen-drawing). — 1500. Idem. The battle off Leghorn, March 14, 1653, (pen-drawing). — 1501. Idem. The battle off Ter Heyde, August 10, 1653, (pen-drawing). — 1502. Idem. The expedition to Chatham, June 1667, (pen-drawing). — 1503. Idem. Lieut. Admiral Tromp going on board, (pen-drawing). — 629a. Abraham Storck? (1630—1710?). View of

the isle of Onrust, near Batavia. — 590. Unkn. master. Marine piece with Dutch vessels. — 630. Unkn. master. Attack of the Dutch at Chatham, 1667. — 1034*e*. Reynier Nooms, called Zeeman. The burning of the English fleet on the river near Rochester, June 1667. — 1091. Jan Theunisz. Blankenhoff, *alias* Jan Maet (1628—16..). Flushing's road. — Not numb. Ludolf Bakhuysen. View of a dock-yard; (pen-drawing). — 631. Unknown master. The conquered admiralship „The Royal Charles” carried off in 1667. — 12. Aert Van Antum. Attack of the English and Dutch ships on the Spanish Invincible Armada, Aug. 22, 1588. — 1499. Willem Van de Velde the Elder. Battle of Dunkirk, (pen-drawing). — 1498. Idem. Battle of the Downs, October 21, 1639, (pen-drawing). — 1505. Idem. Representation of the men-of-war „The Drenthe”, „Frederik Hendrik” and others, (pen-drawing). — 1504. Id. Battle of the Sound, Nov. 8, 1658, (pen-drawing). — 83*a*. J. Bellevois (2nd half of the 17th cent.). Troubled water and vessels sailing. Present of Mr. G. P. Rouffaer, 1885. — Not numb. Unknown master. Portrait in pastel of Vice-Admiral Johan Arnold Zoutman, b. May 10, 1724, d. May 7, 1793. Present of Jhr. Victor De Stuers, D.C.L. 1887. — 1322. Martinus Schouman (1770—1848). Bombardment of Algiers, Aug. 27, 1816. — 639. Unknown master. Portrait of Captain in the Navy Hendrik Lynslager, b. May 13, 1693; d. Febr. 28, 1768. Loan of the Roy. Archeol. Society. — 1357. Guillaume Spinny (17..—1785). Portrait of Vice-Admiral Hendrik Lynslager. Loan as above. — 454. August Christiaan Hauck (1742—1801). Portrait of Vice-Admiral Johan Arnold Zoutman. — 454*a*. Id. Portrait of Adriana Johanna Van Heusden, wife of J. A. Zoutman. — 65 to 68. Nicolaes Bauer. Four pictures of the bombardment of Algiers, Aug. 26 and 27, 1816, as: Arrival of the United English and Dutch fleets in the bay of Algiers. — The burning of the Algerine navy. — Sloops rendering assistance to Lord Exmouth's „Queen Charlotte”. — The bombardment. — 761*a*. Gerrit Laurens Keultjes (1786—18..?). Attack of the united squadron on Algiers, 1816. — 1103. Jan Willem Pieneman. Portrait of Lieutenant-General David Hendrik Baron Chassé, born March 18, 1765, died May 2, 1849. — 169. Ferdinand De Braekeleer (1792—1883). The ruins of the Citadel of Antwerp, Dec. 1832. — 249. Cornelis van Cuylenburg (1754—1824). Portrait of Vice-Admiral Jhr. Theodorus Fre-

derik Van Capellen, b. 1762, d. April 15, 1842. — 1321. Martinus Schouman. The expedition to Boulogne, 1804. — 250. Cornelis Van Cuylenburg. Portrait of Admiral Johan Arnold Zoutman. — 248. Id. Portrait of Rear-Admiral Willem Crul, b. Nov. 25, 1721, killed Febr. 4, 1781. — 591. Unknown master. Dutch men-of-war at sea. — 1064. Pieter Gerhardus Van Os. The bombardment of Naarden in 1814. — 992. Louis Moritz. Camp of Cossacks. — 1068. Pieter Gerhardus Van Os. The casemates of Naarden. — 1062. Id. Removing the ice from the Karnemelksloot near Naarden; episode from the siege of Naarden, 1814. — 1063. Id. The crescent before Naarden at the siege in 1814. — 966. Josephus Judocus Moerenhout (1800—1874). Advanced guard of Cossacks. — 404. Anthonie Cornelis Govaerts (18..—1855). The female sutler. — 452. Johannes Hari (1772—1849). Episode from the campaign in Russia in 1812; nightquarters at Molodetschno, Dec. 4, 1812; legacy of Mr. W. P. D'Auzon de Boismartin, 1870. — 1104. Jan Willem Pieneman. Portrait of Colonel Nicolaas Cornelis De Gallières, b. April 5, 1778, d. March 12, 1836. — Not numb. Pieter Gerhardus Van Os. Advanced guard of Cossacks in Nov. 1813. Loan of the Royal Archeological Society. — 1102. Jan Willem Pieneman. Portrait of Jacob Hobein; he saved the Dutch flag while the enemies were firing, March 19, 1831; b. Jan. 8, 1810, d. April 9, 1888. — 127. Hermanus Anthonie De Bloeme (1802—1867). Portrait of Lieutenant-General Anthonie Frederik Jan Floris Jacob Baron Van Omphal, b. May 2, 1788, d. July 8, 1863; legacy of Jonkvr. C. L. M. Van Omphal, 1877. — Not numb. Charles Van Beveren. Soldier taking leave. — Not numb. Wouterus Verschuur. Episode from the Ten days' Campaign, August 1831; possession of the city of Amsterdam. — 589. Unkn. master. View of the sea near the shore at Scheveningen. — Not numb. Frans Post. View in Brazil. — 1323. Martinus Schouman. The Expedition to Palembang, 1819. — Of the portraits near the window are worth mentioning that of Jan Antonisz. Van Riebeeck, first Commander of Cape Colony (1652—1662) of his wife Maria De la Quevellerie, by Dirck Craey, presented in 1864 by Jhr. J. H. F. K. Van Swinderen, D.C.L., and also the portrait of Menno Baron Van Coehoorn, Artillery-General, by Constantyn Netscher; legacy of Count M. D. Van Limburg Stirum, 1891.



CABINET OF ENGRAVINGS.

Besides the already named busts in plaster we find here those following: Johannes Blommendaël (active in the latter half of the 17th cent.). Bust in plaster of Willem III, Prince of Orange and King of England; cast of the original in marble in the 'Mauritshuis'. — P. J. Gabriel. Bust in plaster of Vice-Admiral Jan Hendrik Van Kinsbergen; cast of the marble original in the library of the Royal Academy of Sciences at Amsterdam. — Rombout Verhulst. Busts in plaster of the Stadtholder Willem II, Prince of Orange and his consort Maria Stuart, Crownprincess of England; after the originals in marble in the 'Mauritshuis'. — Franciscus Regnerus Johannes Donkers R.Hz. Bust in plaster of Julius Constantyn Ryk, b. Jan. 14, 1787. d. May 8, 1854; Vice-Admiral, Governor of the Dutch West-Indies, Minister of the Navy, and lastly Member of the II^d Chamber of the States-General. Present out of the inheritance of the Widow Mrs. De Hartitzsch, *née* Ryk, 1890.

Collection of Engravings.
No. 197 and 198 of
the ground-plan.

Next to the Hall of Admirals is the National Collection of Engravings and Drawings.

The Collection of Engravings was removed in 1816 from the Royal library at The Hague, to Amsterdam, and there added to the National Museum of Pictures in exchange of the Numismatic collection, which was then transferred to the royal residence. The collection came into existence by the purchase of the engravings by Van Leyden, in 1809, and, after its being conveyed to Amsterdam, it was continually increased, especially by purchases at the auction of the collection of Count Von Fries, and of that of the print-seller Josi from Vienna, sold at Amsterdam June, 1824.

Few countries have produced so many able engravers in wood and metal as Holland, so that, as early as the 17th century, it occurred to private persons to collect their works. Rembrandt is the chief of the Dutch artists, but not only as a painter; for he handled the burin with as much genius as the brush. Many of his pupils excelled equally in painting as in engraving; the latter art reached, so to say, its acme in our country in the 17th century; for that period produced the greatest number of engravers.

However, to study and appreciate any one subdivision of art, we

must be able to take a review of the entire history of its development, and the opportunity of doing so can only be offered by a very extensive collection. Where the powers of private persons would undoubtedly fail, the State has taken the matter in hand, and so the National Collection of Engravings was formed 1). This excellent institution for the study of our great masters has been entirely organised by and is under the directorship of Mr. J. Ph. Van den Kellen 2). In 1887 the collection counted about 150,000 engravings, rather more than 400 illustrated works, and 400 drawings 3); from that time the different items have been considerably increased. In 1881 the important historical atlas concerning the history of the country, compiled by the late Mr. Frederik Muller was purchased by the Government for about 30,000 guilders (£ 2500) and added to the cabinet. From time to time the Collection of Engravings was greatly extended by presents, one of the most important being a considerable collection of portraits of celebrated persons, offered in 1871 by Mr. D. Francken Dzn.

One portion of the finest and most important engravings and drawings is exhibited, arranged, as near as possible, to chronological order and according to the schools. The six columns in the middle of the hall have been used for the exhibition of a number of engravings, while another portion, also behind glass, is placed on stands near the windows and on the cupboards.

Entering the hall from the one of the Admirals, we see a collection of engravings of foreign schools and beginning at the first column, among others: of H. Aldegrever (1502—1562). His portret and three dagger sheaths. — L. Cranach, the Elder (1472—1553). Temptation of St. Antony. — M. Schöngauer (1420—1488). Mary at prayers. — „The master of 1466”. Birth of Christ. — W. Hollar (1607—1677) after P. Boel. Dead game. — C. Mellan (1598—1688).

1) Louis Napoleon, King of Holland, was the real founder of the Cabinet of Engravings, as well as of the Museum of Pictures.

2) Mr. Van der Kellen is assisted by the Sub-director Jhr. W. Hora Siccama and Mr. J. A. Boland, Assistant.

3) The collection of drawings dates from a more recent time and owes its existence entirely to the unremitting exertions of the 'Referendaris' (section chief-official) Jhr. Victor De Stuers D.C.J. and the zealous endeavours of Mr. J. Ph. Van der Kellen

Veronica's handkerchief. This picture is a real curiosity in engraving, since Christ's face, according to tradition leaving an impression on the handkerchief, is here represented by a single spiral line beginning at the nose and so going round without any cross lines, the light and shadowy parts being obtained by making the line broader or thinner, as may be required. — P. I. Drevet (1697—1739) after H. Rigaud. Portrait of Bossuet. — R. Nanteuil (1630—1678). Portrait of De Créquy, Duc de Lesdiguières. — J. Daullé (1709—1763) after Mignard. Portrait of Cathérine Mignard, Comtesse de Feuguères. — On the stand are exhibited engravings of old Italian masters, i. a.: of G. A. da Brescia. Hercules killing the hydra of Lerna. — J. Campagnola. Ganimedes borne by Jupiter's eagle. — Peregrini da Cesena. Six so-called niellos. — On the press near the hall of the Admirals we see among other items of J. G. Wille (1715—1808) after L. Tocqué. Portrait of Poisson de Vandières de Marigny. — J. G. Bervic (1756—1822) after Lépicié. „Le repos”. — A. Dürer. (1471—1528). Portrait of U. Varnbühler. — G. F. Schmidt (1712—1775) after Rembrandt. „The Jewish bride” and „the Jewish bride's Father”; — after H. Rigaud. Portrait of L. De La Tour d'Auvergne. — J. Danzel (1755—1810) after Rubens. The Sons of Rubens. — On the press to the side of the street i. a.: of Robetta (1490—1520). Mary with Christ and St. John. — R. Guidi after J. Palma. St. Jerome. — J. Ribera-Spagnoletto (1588—1656) St. Jerome and St. Bartholomew. — A. Mantegna (1431—1506). Mary in the sepulcher, and the Resurrection. — M. A. Raimondi (1475—1534). The Five Saints. — N. da Modena Rosex. Vulcan and Amor. — Of the engravings exhibited along the walls we name: G. Longhi (1766—1831) after Gérard. The portrait of Eugène de Beauharnais. — J. Watson (1740—1790) after Reynolds. Portrait of Lady Stanhope. — Th. Watson (1743—1781) after Reynolds. Portrait of Mrs. Parker. — R. Earlom (1728—1822) after Van Huysum. Two pieces of Flowers and Fruit; these blackprints surpass anything produced in this line. — M. Borrekens (1615—1670) after Rubens. Christ scourged; picture in six leaves, altogether having a height of 1, 152 M. by a width of 1,514 M.; one of the largest prints in existence. — R. Stang (b. 1831) after Raphael. The marriage of Joseph and Mary.

Proceeding we find the Dutch school of engraving exhi-

bited in chronological order at the successive columns, the stands near the windows to the side of the street joining them. On the cases placed between the columns the drawings are exhibited, likewise in chronological order, and of which some of the most remarkable will presently be mentioned. First of all our attention is riveted by the so-called „inconnus” by „the master of the Jardins d’amour”, and the „master of 1480”; which are placed in two frames against the arch of the wall. They are exceedingly rare, and of most of them but a single copy is known. The collection contains about 90 pieces of these masters, consequently more than all the other cabinets in Europe together. Of course, together with the etchings of Rembrandt they constitute the glory of the Amsterdam collection of plates. — From the „master of 1480” we see exhibited nine to the left side, among which: the Youth and Death, — the Cardplayers. — An equal number to the right side, among which: the Meeting of Mary and Elisabeth, — and the Conversion of St. Paul. From the „master of the Jardins d’amour”, St. Eloy. — On the first column are exhibited the engravings of masters of the 16th century, i. a. Corn. Antonisz., the Tower of Babel, the only etching of this master. — H. Cock (1510—1570). Argus beheaded by Mercury. — L. Suavius Suterma (1506—1572). Portrait of A. Perrenot. — F. De Vriendt (1529—1570). Allegory of the victories of Charles V. — J. Van Stalburgh. Portrait of R. Gemma. — B. Spranger (1546—1628). St. John the Evangelist, and St. Sebastian. — P. Utenwael. The portraits of A. Van Eyck and C. Valerius. — J. Sadeler (1550—1610) after J. Van Wingen. St. Paul with Aquila. — H. Wierix (1551—1619). Mary with the Child. — H. Goltzius (1558—1617). Portraits of Jan De La Faille and his wife Cornelia Capellen. — Portrait of Th. Frisius’ son. — H. Saenredam (1565—1607). Portrait of Prins Maurits. — J. De Gheyn II. An ensign and a captain. — J. Muller (1576—1625). The Adoration of the Magi, and after M. Van Mierevelt. The portrait of Ambr. Spinola. — J. Matham (1571—1631) after C. Ketel. Portrait of Vincent Jacobsz. wine-gauger at Amsterdam. — In the corner near the first window we see in frames against the wall plates of masters of the 15th century, as: A. Du Hameel, one of the architects of the cathedral at Bois-le-Duc. Doomsday — and St. Christopher. — Zwoll. Mary and St. Bernard. — Near this on the first stand of

Master W. the representation of a monstrosity, an exquisite specimen of mediaeval goldsmith's art. — Master L. C. Z. Christ tempted by the devil. — Then we notice the prints of L. Van Leiden (1494—1533), who with the subsequent masters belongs already to the 16th cent., and among which „Mary Magdalen giving herself up to worldly pleasures”. — Dirk Van Star (1520—1550), also known as a glass-stainer. St. Bernard adoring the Virgin, — and St. Luke taking the Virgin's portrait. — Alaert Claeszen. The Ethiopian baptized, and a daggersheath on which is represented Sr. George. — The „Master of the Lobster”. The beheading of St. John the Baptist. — On the next stand: H. Goltzius. Portrait of D. V. Coornhert and that of Goltzius himself. — J. Muller. „The Liberal Arts expelled by the Turks, flee to Olympus”. — On the wall, of H. Goltzius. „The Circumcision”, engraved in Dürer's manner, n^o. 4 of the so-called master-pieces; — and of Aeg. Sadeler (1570—1629) after F. Barroccio d'Urbino. The calling of St. Peter.

On the second column we see the work of **Rembrandt Van Ryn** (1608—1667) and his school and imitators. First, three portraits of Rembrandt himself, then six representations from the New Testament, of which more especially we mention: the message to the shepherds, — and Christ healing the sick, — the so-called 100 guilders print, a copy of which was sold in 1755 for £ 7 and in 1868 for £ 1100, — the cornet „le damier” and the sleeping dog, — further some landscapes and nine portraits, among which: C. K. Anslø, Minister of the Baptists, — Cl. De Jonghe, famous publisher of engravings and maps, — J. Lutma the Elder, famous silversmith and embosser, — J. Asselyn, surnamed „Krabbetje”, the painter, — Ephr. Bonns, known as the portrait of the „Jewdoctor”, — the minister J. Uytenbogaert, court-chaplain of Prince Maurits, — and the receiver J. Uytenbogaert, — as also a large and a small portrait of the writing-master L. Coppenol. — Further five prints of J. Lievens (1607—1663), among which the portrait of J. Van den Vondel. — Successively prints of F. Bol, — G. Van den Eeckhout, — S. Koninck, — J. G. Van Vliet, — C. Van Renesse, — H. Segers, — H. Heerschop, — P. Rottermont and J. Lutma the Younger, — and from which is pointed to „Joseph sold as a slave”, — and the portrait of L. G. Van Renesse, both by C. Van Renesse, — and by

Rotterdam, „the warrior with the two-handed sword”. On the stand near this we notice more especially: of P. P. Rubens (1577—1640) St. Catherine, — and of A. Van Dyck (1599—1641) the portraits of A. Van de Wouwer and L. Vorsterman, besides „railing at Christ”. — P. du Pont-Pontius (1603—1658) after Rubens: Christ on the cross, — near it on the wall, P. Pontius after G. Seghers: the adoration of the Magi, and S. Adams Van Bolswert (1586—1656) after A. Van Dyck, Christ crowned with thorns.

On the third column we see a.o. the following prints by masters of the 17th century: P. Feddes of Harlingen (1588—1634), portrait on horseback of Willem Lodewyk of Nassau, Stadtholder of Friesland, — S. De Vlieger (1612—1640), the beach at Scheveningen, — J. Brueghel, Velvet (1569—1625), the castle of Unterbarg near Neurenberg, — A. Waterloo (1618—1662), the Angel with Toby, the so-called „masterpiece”, — Herman Sachtlevén (1609—1685), the Witte vrouwenpoort (White women gate) at Utrecht, — A. Van Ostade (1610—1685), the violin player and the little hurdy-gurdy-player, — C. P. Berchem (1602—1683), the bagpipe-player, the so-called „diamond”, — P. Potter (1625—1654), the flute-playing herd, — J. Van Ruysdael (1635—1681), the cottage on the hill, — L. Backhuysen (1631—1709), view on Amsterdam across the Y, — J. De Baen (1633—1702), the fire of the old town-hall at Amsterdam in 1652, — and of P. Bout, a view in winter.

On the stands placed near we find for the greater part **work of Rembrandt**, viz: Christ shown to the people, — and the Crucifixion, — further two landscapes, — then „Ecce Homo” and the Descent from the Cross, — and further of W. Van Nieuwlandt (1584—1635), a view on Spa. — On the following stand, of Geertruida Rochmans after Roeland Rochman: the house at Zuilen, — and of R. De Hooghe (1638—1708), the fire of the Admiralty rope-yards at Amsterdam, January 12, 1673.

On the wall we see here of C. J. Visscher, Henriette Mary Stuart, Queen of England, and Willem, Prince of Orange-Nassau visiting Adriaan Pauw at the castle at Heemstede, September 8, 1642, — and of the same engraver a view on Loevestein, May 1619, when Hugo De Groot was being imprisoned there, and of Dancker Danckerts two prints, respectively after Ph. Wouwerman and C. P. Berchem.

On the fourth column there are still to be found prints of masters on the 17th century, as a.o. of M. Le Blon (1587—1656), a collection of coats-of-arms and quarters, — J. Van de Velde (1595—1679), the tricktrackplayers, — the highwaymen, — M. Natalis (1609—1670), after Titian Vecelli, portraits of Alphonse D'Avalos, Marquis of Guast, and of Maria of Arragon, — W. Hondius (born 1610), after Mytens, portrait of H. C. Loncq, Admiral of the W. I. Company, — Th. Matham (1589—1660) after F. Hals, portrait of Th. Bleuuet, calligrapher, — J. Suyderhoef (died 1686) after F. Hals, portrait of F. Post, painter, — and after Th. De Keyser, „the Burgomasters of Amsterdam awaiting Maria de Medicis”, the celebrated picture of which is placed in the Royal Cabinet at The Hague. — P. Holstein (died 1662), after J. De Bray, portrait of Jean De La Chambre, calligrapher and French schoolmaster at Harlem, — C. Van Dalen Jr. (1613—1650) after T. Vecelli, portrait of Pietro Aretino, Italian poet, — and after Tintoretto, portrait of the painter Seb. Del Piombo, — C. De Visscher (1629—1658) probably after J. Ovens, the wedding party of Charles Gustavus, King of Sweden, — the portraits of J. Van den Vondel, and of Jan De Paep, the messenger of the Amsterdam exchange. The subscription of this latter portrait is rather curious, as we are informed by it of the man's versatility:

Aan alle H. H. Cooplieden en Winkeliers Uw E. E. zij kenbaer dat
Johannes de Paep aen Heeren, Cooplieden en Winkeliers
verhuurt en bestelt Boeckhouders, knechts en winkelknechts, Zoo binnen als
buiten 's lants, ook kostgangers en commensalen, een ieder naer
zijn geld en gelegenheit.

Indien iemant zijnen dienst behoeft, hij woont in de St. Jansstraet in
de fransche pletbanck een yegelijck ten dienst 1).

P. Van Schuppen (1627—1702) a. o.: Portrait of Renaud d'Este Cardinal. — A. Blootelingh (1634—1690) after J. Van Ruisdael.

1) To all Merchants and Shopkeepers be it known that Johannes de Paep performs the duties of an agent to Merchants and Shopkeepers to hire and order Bookkeepers, servants and shopmen, as well in this country as abroad, also boarders and lodgers, each according to his means and convenience. Should any one desire his services, he lives in St. Jan'sstreet, in the French flattening-mill, ready to every one's service.

Four views in Amsterdam. — H. Bary (b. 1625) after J. De Baen. Portrait of Hieronimus Van Beverninck, Dutch diplomate. — G. Valck (1626—1683) after P. De Lely. Portrait of Hortense Mancini, duchesse de Mazarin. — J. Van Munnickhuysen (b. 1661) after M. Limburg. Portrait of Hendrik Dirkszn. Spiegel, Burgomaster of Amsterdam.

On the stands belonging to these we notice particularly: of W. Delf (1580—1638) after A. Van de Venne. Portrait of Prince Maurits, known as, „the portrait in the hat”; — and after M. van Mierevelt. Portrait of Louise De Coligny. — H. Van Goudt (1585—1630) after H. Elsheimer. Among others: Ceres drinking at Metanira's; — and Tobias with the angel on the way. — W. Akersloot, after P. Molyn. Peter denying Christ. — L. Visscher (b. 1636) after B. Van der Helst. Portrait of Johan De Liefde, Vice-Admiral; — and after F. Bol. Portrait of C. Tromp. Lt.-Admiral. — A. Blootelingh after B. Van der Helst. Portrait of E. Meeuwsz. Kortenaer. — C. Van Dalen Jr. (b. 1640) after G. Flinck. Portrait of Johan Maurits, Count of Nassau, „the Brazilian”. — B. Picardt (1673—1734). Two Title-pictures of marriage poems, the former on the marriage of Jacob Alewyn Ghysen and Perina Vorsterman in 1719; the latter on the marriage of Ysbrand Vincent and Johanna Pauw, 1726. — J. Folkema (1694—1767) after Mostaert. Portrait of Jacoba van Beyeren. — Jacob De Wit (1695—1754). The four seasons; vanity; and floating'genii. — Here are placed along the wall: of L. Visscher. The portrait of the Grand-Pensionary Johan De Witt. — C. Van Daelen Sr. after G. Flinck. An allegory on the birth of the son of the Elector of Brandenburg and of Louise Henriette of Orange-Nassau in 1649. — P. Tanjé (1706—1761) after Ph. Van Dyck. Portrait of G. W. Van Imhoff, Governor-General of the Dutch East-Indies.

On the fifth column we find the work of masters of the last and of this century, as: Of Tanjé after Rubens. „The Genius of Victory crowns a hero”. — S. Fokke (1712—1784). Prince Willem V and his consort enter Amsterdam, May 30, 1768. — C. Van Noorde (1731—1795) after Jelgersma. Portrait of A. Rademaker, the well known drawer. — L. B. Coclers (1740—1817). Portrait of the painter Janson, in six different positions. — P. J. Jonxis (1759—1843) after J. Raoux. The Vestals. — J. De Frey (1770—1834)

after G. Flinck. Isaak giving Jacob his blessing. — A. B. B. Taurel (1794—1859) after N. Pieneman. Portrait of Sophia Mathilda, Princess of Wurtemberg, Queen of the Netherlands. — J. De Mare (1806—1889) after Titian. Christ's burial. — D. J. Sluyter (1811—18..) after Jan Steen. Woman eating oysters. — J. W. Kaiser (b. 1813) after Rembrandt. Portrait of J. Six, Burgomaster of Amsterdam. — H. W. Couwenberg (1814—1845). Portrait of W. De Clercq, the Improvisator.

Now we turn to the stands which are placed near the window of the Inner-court, with the frames fastened on the wall. This series contains woodcuts, „Camayeux”, black prints and lithographs. First, woodcuts of masters of the 16th century. In the first frame of Jacob Cornelisz. Van Oostzanen: St. Sylvester with St. Martin, — and St. Christopher with St. Sebastian, — and the Lord's supper. — On the first stand of the same master. Christ in Gethsemane, — and the scourging of Christ, — the conflict of the Archangel Michael with the devil, — and the temptation of St. Anthony. — Corn. Antonisz. Lazarus and the rich man, — the portrait of Christian III, King of Denmark and Norway. — Jan Ewoutsz. after C. Antonisz. „Truth threatened.” — L. Van Leiden. Simson and Delila. — On the wall. J. Cornelisz. after L. Van Leiden. Jewish Kings on horseback. — On the second stand, of J. Lievens the Elder: Cain slaying Abel — and a nice study of trees, the only copy known. — Chr. Jegher (1596—1652). Three woodcuts after Rubens, as: Hercules slaying Envy, — Christ and St. John, — and a supposed portrait of Rubens's brother. — On the wall, of the same master after Rubens: Crowning of the Virgin, — and after E. Quellinus: the portrait of Ferdinand, Infant of Spain, Archduke of Austria, Governor of the Southern Netherlands. — On the now following stand we see the so-called black-prints, viz. i. a. of W. Vaillant (1623—1677) after A. Van Dyck. Portrait of Lucas Van Uffel, patron of art at Antwerp; — after P. Lastman: the message to the shepherds, — and after G. Ter Borch. Lady drinking. — J. Thomas Van Yperen (1610—1673) after G. Dou. Girl with a lantern. — A. Blootelingh after J. Lievens the Elder. Portrait of Lieut.-Admiral M. A. De Ruyter. — On the wall the portrait of Willem III, Prince of Orange, after and by J. Verkolje (1650—1693). — On the fourth stand, of J. Verkolje after

J. Ochterveld. Young woman emptying a basin from a window, — and after Teniers: hearing or the money-counter, and taste or the smoker. — J. Van Huchtenburg (1646—1733). Turkish horseman perishing. — N. W. Van Haeften. Singers. — C. De Moor, the *sort* (1656—1738). His portrait, — a woman writing. — P. Schenk (1645—1715). Portrait of Louis XIV. — N. Verkolje (1673—1746) after G. Schalcken. The toilet; the picture is placed in the Royal Cabinet at The Hague. — The next stand contains black prints of masters of the 18th century, a.o. P. Van Bleek (1700—1764) after A. Van der Werff. Repose on the flight to Egypt. — A. Schouman (1710—1792). The portraits of A. Marcel, A. Schouman and G. Hoet. — C. Troost (1697—1750). Saartje Jans and Reinier Adriaansz. — C. Ploos van Amstel (1726—1798) after Troost. Chieftain Ulrich; these two prints represent subjects from plays of Langendyk. — On the wall from C. H. Hodges (1764—1837). Portrait of the Emperor Napoleon I, painted and engraved in 1811, and so, very probably, when the Emperor was staying at Amsterdam.

Now follows an important collection of clare-obscures, i.e. woodcuts printed in different colours, as from: H. Goltzius a.o. Hercules killing Cacus, — Flora and Neptune. — Chr. Jegher after Rubens. Repose on the flight to Egypt. — P. Moreelse (1571—1638). Allegory on the power of love, — and from F. Bloemaert after A. Bloemaert. Mozes, — the three Marys, — and a Holy Family. — On the following stands we see a collection of print-drawings, i.e. prints which, very near perfection, render drawings. Those exhibited here are made after the process of C. Ploos van Amstel, an Amsterdam artist, (1726—1798). On the wall from C. Van Noorde, after D. Helmbreker: the portrait of Helmbreker, — and after C. Troost: a man sitting; — on the stand: a male portrait after C. De Visscher; — and after Rembrandt: a study of the nude. — Of C. Ploos van Amstel after H. Averkamp. Frederick of Bohemia and the Palatinate — the Winter-king with his family near Arkel on the ice; — after Rembrandt: the portrait of Titus Van Ryn. — On the wall, after D. De Bray. The Governors of the Children's-house at Harlem, — and after H. Goltzius, the portrait of Maria Tesselschade Visscher. — Further we see of J. Coolwyk after G. Van den Eeckhout. A youth reading. — J. Körnlein. Male portrait; — and a large print-

drawing by G. Demarteau (1730—1776), according to the process of Demarteau, improved on François. A female portrait after Vincent. — Also some print-drawings by C. Brouwer after divers masters. — Of Chr. Josi (died 1833) after Rembrandt. A male portrait. — On the last stand there are a good number of lithographs after ancient and modern masters; we point out especially the original ones, as: of B. C. Koekkoek (1803—1862). Study of trees. — A. Schelfhout (1787—1870). A winter scene. — G. Craeyvanger (born 1810). A study. — C. Kruseman (1797—1857). The portrait of the singer Henriette Sontag, subsequently countess Rossi. — Of D. Bles (born 1821). Two *genre* scenes; — and of Ch. Rochussen (born 1815). The battle of the Vroonendyk gained in 1297 bij Count Jan I on the Friese.

Finally follow the **drawings**, and turning to the right, we find them placed in chronological order on the cases. On the first case the masters of the 16th century, a. o.: Aertgen Claeszen, of Leiden (1498—1564). View in a church, with a representation of St. Peter healing the lame man. — P. Brueghel (1525—1569). The pilgrim at the conjurer's. — C. Van den Broeck (1530—1601). Christ in Gethsemane. — D. Barends (1534—1592). David playing the harp. — K. Van Mander (1548—1606). The Annunciation to Mary. — H. Goltzius. Study of an old man's head and two male portraits. — A. Bloemaert (1567—1647). Holy Family; — and of J. De Gheyn, a pike-man of the regulars of Prince Maurits.

On the second case, drawings of masters of the 17th and 18th century, as: M. Van Mierevelt (1567—1641). Portrait of Prince Maurits. — J. Matham (1511—1631). Diana. — P. P. Rubens. Samson tearing a lion, — and the portrait of Charles, Archduke of Austria, Infant of Spain. — G. Ter Borch (1584—1662) the father of the celebrated painter. Company dancing. — J. Jordaens (1594—1678). The Burial. — J. Boucherst. His portrait. — A. Van Dyck. Study of a head, — and Sophonisba accepting the poisoned cup sent her by Massinissa. — R. Rochman (1597—1687). The castle of Swieten. — On the third and the fourth case the drawings of masters of the 17th century, a. o.: of Rembrandt. The Adoration by the shepherds. — J. Lievens. Portrait of Jan Vos, the poet and glazier. — F. Bol (1611—1681). Joseph introducing his father Jacob to Pharaoh. — Ph. De Koninck (1619—1689). Three portraits of J. Van den Vondel.

— G. Van den Eeckhout (1612—1674). View outside the 'Zaagmolenpoortje' at Amsterdam. — A. Waterloo. In the wood. — A. Van Ostade. The golf-court. — C. Ter Borch the son (1617—1681). Three sketches for *genre* pieces. — M. Ter Borch (1638—1667). The portrait of G. Ter Borch, the father, as also five studies of heads. — J. Van Ruisdael. Water-mill. — C. P. Berchem. The Coliseum at Rome. — On the fifth case: D. Helmbreker (1624—1694). His portrait. — J. Steen. Player of the violin. — J. Esselens. The 'Belvédère' at Nymegen. — C. Huygens (1628—1697). View of Dieren, 1679, — and the castle of Grimberg, 1676. — A. Van Borssum (1629—1677). Mill in a 'polder'. — W. Van de Velde the Younger (1633—1707). The hull and stern of the ship „de zeven Provinciën”. — On the sixth case, of S. Feytema (1694—1758) after Brueghel. Landscape. — B. Picart. A drawing for the title-picture of an epitaph on the marriage of David Leeuw Van Lennep and Hester Barnaart at Harlem, in 1723, — and one of the coat-of-arms of the Company of Suriname, surrounded by those of its governors in 1720. — J. Luiken (1649—1712). The devil a fowling; — and „the Pascha”. — J. De Bisschop (1646—1686) after A. Palamedesz. Departure of Charles II from Scheveningen for England. — R. De Hooghe. Drawing of the caricature on Louis XIV, as the head of the Roman Catholics. — G. De Lairese. Portrait of De Labadie. — J. Van der Heyden (1637—1712). View in Amsterdam. — J. Thopas. Portrait of Petronella Van Roy.

On the last case are placed the drawings of masters of the 19th century, a. o. of G. A. Van der Bruggen (born 1811). Two studies, various dogs. — J. Dykhoff Jr. View of a sea-wall. — J. Kobell (1778—1814). Farm. — H. Stokvisch (1767—1820). Two ram's heads. — J. Hulswit (1766—1822). Mill yard. — A. Allebé (born 1838). Four studies, foreign animals.

Library.

Nos. 190 and 191 of
the ground-plan.

To get access to it the bell should be rung of the door on the south side of the exhibition hall of the Cabinet of Engravings. The library is under the management of the Director of the collection of Engravings. Its nucleus is formed by books and illustrated or engraved works relating to art-history, to special subdivisions of art and auxi-

liary sciences. The catalogue of the books exists in manuscript only; the books are derived from or belong to the collections and institutions embodied in the Museum. In 1885 it gained in importance by the collection of books and engravings, ceded as a loan by Professor J. A. Alberdingk Thym; but in consequence of his decease the use of this collection, formed by dint of much trouble and expense, came to an end in 1889. Consequently the verses over the East wall of the Library hall have lost much of their significance:

't Is hier vol in alle hoeken
't Syn al boeken waer men siet,
Over 't schoone op elck gebiet.

Doch wat seggen ons die boeken
Syn wy boeken vytgelesen
Dat we oock worden vytgelesen.

(Every corner here is filled; wherever you look there are books on the beauties in every field. But what do these books tell us: are we selected books, that we also are read through).

On the same wall another inscription invites visitors to avoid noisiness:

Gij hebt twee oogen maar één mond
Dit zij voor u een teeken
Hier veel te lezen en niet veel te spreken.

(Your having two eyes but one mouth be a sign to you here to read much, but not to speak much).

On the West side we read:

Zijn Wetenschap en Kunst vaak met elkaar in strijd
Hier is de Wetenschap der Kunst een zaal gewijd,
Versmade nooit de Kunst der Wetenschappen gunst
Noch ook de Wetenschap de fijne hand der Kunst 1).

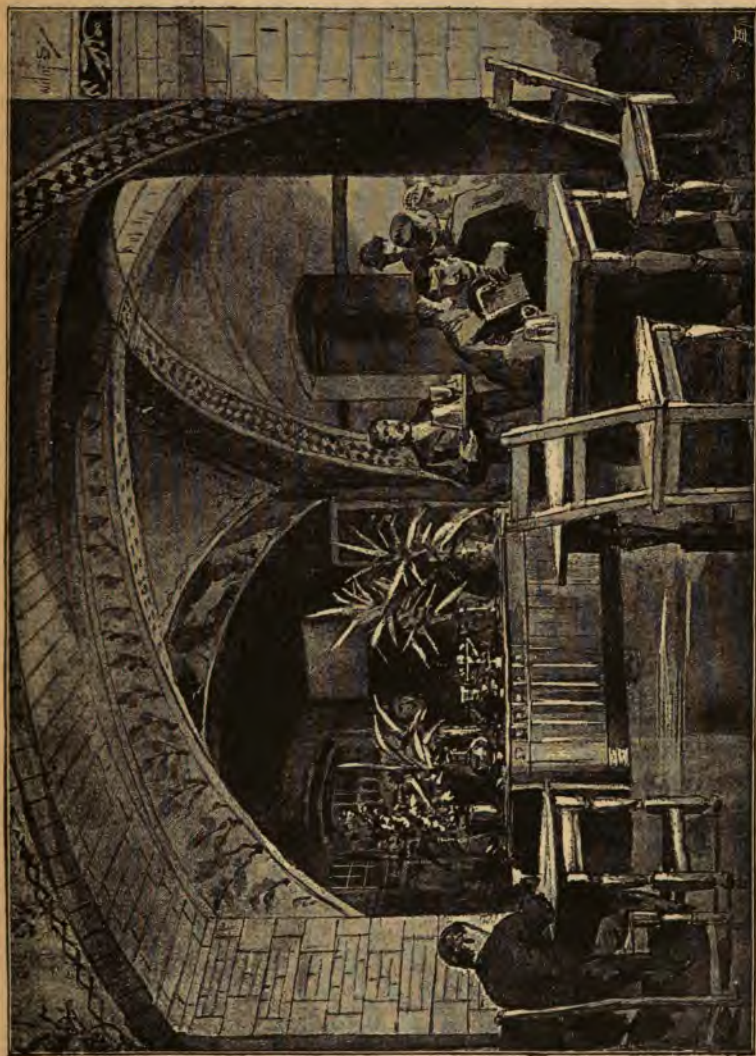
(Though Science and Art may often be at variance, here a hall is devoted to the Science of Art, may Art never despise the favour of Science, nor Science the delicate hand of Art).

In the Library is also exhibited the numismatic collection of Stephanik which contains more exclusively Dutch coins; the catalogue of it has been printed and may be obtained.

Refreshment room
and
Retiring rooms.

The entrance to the Refreshment room is on the side of the collection of Engravings; but it may be reached also from the Western

1) These inscriptions are owing to Prof. J. Verdam.



REFRESHMENT ROOM.

Pavilion-hall of the Museum of Pictures. Like the Retiring rooms placed in the northwest Basement, it is open to the public on the days and at the hours when they are admitted to the Museum.

Visitors of the Refreshment room may remain there half an hour after the Museum is closed. Part of the place is reserved, where no smoking is allowed.

The decorative painting over the buffet and between the windows is from the hand of Mr. G. Sturm.

For access to the Retiring rooms apply to the keeper.

Dutch Museum for History and Art.

By the great variety of what is exhibited here, this collection justly proves a great attraction for many. As early as the year 1863 the plan was conceived of founding a Museum for the country's antiquities, the realisation of which, owing to various circumstances, was, however, delayed, so that the objects, obtained for this collection remained scattered in various places.

We feel bound to mention that though the plan was formerly suggested by others, the realisation of it is due to Jhr. Victor De Stuers D. C. L.

In 1875 a house was rented at the Prinsengracht in The Hague, where these objects were exhibited until the new National Museum should be ready. By means of purchases and donations the collection soon increased considerably, and to it were added the objects of Dutch origin, up to that time contained in the Royal Cabinet of Curiosities, dissolved since. In 1883 the Dutch Museum was transferred to the National Museum at Amsterdam, where subsequently the eastern wing downstairs and a couple of halls in the western wing were accommodated for its reception. Though the organisation of all the subdivisions of this collection had then not been fully carried out, yet it could be opened to the public, June 12, 1887. In consequence of arrangements made with the Royal Archeological Society, the objects of this body, lately exhibited in its

Museum in the Spuistraat, have been ceded as a loan to the Dutch Museum and have been incorporated into it.

In 1887 the models of the Navy Office have also been added to this collection.

The management of this Museum has been committed to Mr. David Van der Kellen Jr. 1).

Hall of textile art, etc.

No. 202 of the ground-plan.

Ascending the stairs that conducted us to the Refreshment room, we land in the Western Pavilion-hall, contiguous to the Cabinet of Engravings. This hall is destined for the exhibition of objects of textile art, costumes, musical instruments, children's toys, paper cuttings, etc.

By the term **textile art** we understand woven stuffs manufactured after patterns of artists, or also projected and executed by the skilful hand of the workman himself. Under this head we find here in the showcases not merely richly embroidered wearing apparel (men's coats and waistcoats and female clothing of the 18th century), but also ladies' dresses up to about 1850, at the same time important for the history of fashion in the 19th century. Not less interesting are the pieces of woven and embroidered stuffs exhibited in the revolving stands. Besides, in one of the show-cases, some richly with gold-wire and silk embroidered ecclesiastical attire from the 15th to the 17th century worthily represents the artistic needlework of that time. Further some specimens of ancient lace and sundry fans. In a separate show-case there is a rare state-sunshade of silk with flowers (early part of the 18th century). Clothes remarkable for some specific historical fact connected with them, are: the nicely embroidered herald's coat-of-armour emblazoned with the coat-of-arms of the Prince of Orange and which, of yore, was suspended near the mausoleum of Willem the Silent at Delft on one of the columns of the chancel of the church 2). In strong contrast with

1) He is assisted by the Sub-Director Jhr. B. W. F. Van Riemsdyk.

2) The short stich of the embroidery and the heraldic shape of the figures, especially of the lions point at the second half of the 16th century, and though a distinctive proof of such origin is wanting, yet we don't think it liable to doubt that in this piece we have a genuine remembrance of the Prince.

this gay coat-of-armour appears the plain black cloak which the Grand-Pensionary Jan De Witt wore in the evening when Jacob De Graef in 1672, assaulted him in the street with the intention to murder him. The buff jacket in the same case dates from the 1st half of the 17th century and was obtained, in 1889, by purchase at an auction of objects of art, left behind by the painter H. F. C. Ten Kate; it takes its origin from the 'Huis' (estate of) Ilpenstein at Ilpendam. Further we notice here some specimens of shoes from the 17th and 18th centuries.

The collection of **musical instruments** is still being formed, consisting now of some harpsichords, a clavichord, each string of which giving a different sound is played by three keys; the inside of the lid represents a landscape with figures by D. Stoop, further violins, base-violins, and other stringed instruments, among which a fine harp. The wind-instruments offer little of peculiar interest. On the other hand among the **children's toys** some rather pretty objects may be found. In one of the cases we see a miniature coach and pair, from the middle of the 18th century, as also a stage-coach of about 1820 with the superscription: „Koninklyke Postwagen (royal post-chaise) from Amsterdam to Ghent to perform the journey in 24 hours”; the punctuality of the time of departure and arrival and the relative swiftness at which the vehicle moved along gained it the name of „diligence”. The presses are filled with dolls, miniature furniture, figures in tin from the 18th century, among which foot-soldiers and horse, and numbers of other toys.

A species of art-industry which in the 2nd half of the 18th and the early part of the 19th century was very much in vogue in this country and was strongly encouraged, consisted in artistic paper works, as: monuments and representations of Buildings manufactured of card board, with great patience and often with a certain amount of skill, as may be seen here in three artistic specimens; an artist in this line was Johannes Hubertus Reygers, born at Gorinchem in 1767 1).

High on the wall are paraded some ancient wall tapestries of the

1) Cf. about him: Immerzeel. The Lives and works of Dutch and Flemish painters, etc.

early part of the 17th century and canvasses, painted in lime colours, having served as chamber hangings (18th century).

Ceramic hall. In the show-cases before the windows on the side of the street there is a mixed collection of dishes, etc. of home and foreign origin. That the old-Delft earthenware is not better represented here is to be attributed to the circumstance that the fine specimens are scarcely ever offered for sale, since almost everything of the kind has found its way to public or private collections abroad, and that in Holland itself the taste for this eminently national product of art is, as yet, only in its birth.

In the east part of the hall, standing out in relief against old silk hangings of a Chinese pattern, we see a group of fine pots, jugs, vases, etc. manufactured, in the days of yore, in the celebrated china factories of the Celestial empire. They excel not only by their elegant form, decoration and transparent enamel, but also attract attention by their large dimensions.

On the side of the inner-court are exhibited, in five presses between the windows, all sorts of home-made earthenware and china, among which some Delft earthenware again, and sundry specimens of china from the factories at Oud-Loosdrecht, Weesp, Ouder-Amstel and The Hague. Foreign countries, viz. Italy, France, England and Germany, are more or less represented. The contents of the black show-cases in the middle of the hall are infinitely more important; they contain a treasure of, for the greater part, **ancient Chinese porcelain and earthenware**, mostly dating from the time of the E. I. Company. The Japanese lacquer work and some objects executed in bronze, also give a high idea of Japanese skill. A lacquered table of the first half of the 19th century deserves special attention, while a small collection of Chinese art-work in ivory is not less interesting.

Further the eye is caught by a model of the secluded islet of Decima, near the town of Nagasaki, with the Dutch colony there during the 17th and 18th centuries.

Among the other objects worth seeing contained in this hall belong the three models of **Old-Amsterdam houses**; the finest is

the one covered with tortoise-shell, and ornamented with white metal inlaid work. According to tradition Christoffel Brandt, Peter the Great's agent at Amsterdam, is said to have had this house made by order of the Emperor. It seems that 25 years have been bestowed on it at an expense of 30,000 guilders (£ 2500); dating from the latter part of the 17th or the early part of the 18th century, it contains all the furniture that was then found in an aristocratic dwelling at the 'Heeren- or Keizersgracht'. It should be noticed that every object has been made by men of the particular trade, so that every handicraft or profession contributed its own share to form a perfect whole.

The next house is from the 1st half of the 18th century. With respect to its architecture it is rather interesting, the exterior form of the house having been imitated; but the execution of the interior is much simpler than that of the former.

The third house, coming from the family Ploos van Amstel, is supposed to be inhabited by a Doctor ¹⁾ and dates from the 1st half of the 18th century. Of the 12 apartments the most remarkable is the parlour, the physician's study containing a library, a collection of preparations, and a collection of shells and artistic objects in ivory, every item of it in miniature. The façade with its wide door, over which the initials P(loos) V(an) A(mstel) are interlaced in an artistic manner, is three stories high.

Before leaving the hall we notice on either side of the door two panels of variegated tiles of a fine symmetrical ornamentation; they have come from Tunis and have been purchased at the International Colonial Exhibition held here in 1883.

East Inner court. Passing through the East principal entrance No. 211 of the ground-plan. of the Museum on the 'Stadhouderskade' we reach the properly so-called Dutch Museum for History and Art. Visitors of the collection of pictures may also go thither by the stairs on the east side of the Fronthall.

¹⁾ According to Mr. E. W. Berg, who gives a minute description of this house in „de Oude Tyd” of 1872, it is said that by this Doctor is meant Christoffel Ludeman, the well-known wonder-doctor.

The staircase has the following inscription taken from the book of Psalms:

Tooft den Heere alle heydenen/ looft Hem alle volcken/
In Zijn hand zijn wij/ ende onze woorden/ ende alle wijsheit
Ende konsten ende wetenheijb in allerleij werck 1).

In the entrance hall behind the vestuary is the wooden statue of the giant Goliath with his armiger to his right and David to his left; the latter holds his sling and stone in his hand. The giant, and probably the other two statues, have been chiselled by the famous Albert Jansz. Vinckenbrinck (born about 1604; died 1664) or at least made in his studio 2). This group has come from the 'oude-Doolhof' (maze), formerly at the 'Prinsengracht'. On the foot of the stairs there stands a wooden statue of the Stadtholder Willem II, Prince of Orange, from the middle of the 17th century.

First of all we direct our steps to the East Inner court where is chiefly collected whatever relates to the navy, military matters, national costumes and some objects related to colonial history. We purpose to fix the attention merely to those things which deserve especially to be mentioned; so, no catalogue is to be expected, but only a Guide, as the objects are as plentiful as blackberries in autumn. However, those who are desirous of a more explicit elucidation, may be referred to the special Guide to the Dutch Museum, compiled by Mr. D. Van der Kellen Jr. 3).

In the middle of the Inner court there is an enclosure where the objects relating to the **Dutch Navy** are exhibited. On the floor we see fine models of Men-of-war, the oldest of which, placed close to the entrance, represents a vessel of the line of 1698. The others date from the 18th and the first half of the 19th century. By far the greater part are highly finished. On the table against the wall smaller models of ships are standing and over them half-models are fixed;

1) Praise the Lord all ye heathen, praise him all nations, in his hand are we and our words, and all wisdom, and the arts and skill in every kind of work.

2) Cf. on Vinckenbrinck and his work the paper of Mr. D. Franken Dz. in *Oud-Holland* V, 78 in connexion with that of Mr. N. De Roever, D. C. L., as far as the giant is concerned, VI, 201.

3) Amsterdam, Seyffardt (price f 1.—).

higher still among chiselled stanchions, many centuries old, having been taken from the old Banqueting hall at the 'Binnenhof' in The Hague, the names of the principal Dutch naval heroes, with the year of their birth and that of their death, adorn the wall. In the centre we see a venerable trophy, viz. a tolerably well preserved wooden coat-of-arms of the Kings of England from the stern of the admiral ship, taken by the Dutch in the expedition to Chatham in 1667: „**The Royal Charles.**”

Built in 1655 and, after Cromwell's famous victory, called „The Naseby.” The ship was 131 feet long, 42 wide and the hold rather more than 20 feet, was of 1229 tons' burden, and was calculated to carry 100 pieces. In front, at the ship's head Cromwell, crowned with laurels by Fame, was seated on horseback, trampling a Scotchman, an Irishman, a Dutchman, a Frenchman, a Spaniard, and an Englishman. Beneath it stood the words: „God with us.” Riding at anchor off Scheveningen, to take on board king Charles, she received the name of The Royal Charles, after which the said proud emblems were cut away and burnt by the English sailors, and the head of Cromwell's image was hanged 1).

Used: as an admiralship, as early as the first English-Dutch naval war, she was held in high honour by the English, especially when she had brought back the king from his exile. Andrew Marvel, in a poem, mentioned in Sir William Penn's Memoirs, writes:

„That sacred keel, that pleasure-boat of war,
Now a cheap spoil, and the mean victor's slave.”

Taken: June 22, 1667 by captain Thomas Tobyas and lieutenant Bartholomeus Jacobs. The expedition to Chatham took place under the command of Admiral De Ruyter, but contrary to what is some times asserted, De Ruyter has not been present at the capture of

1) Memorials of Sir William Penn and Pepys' Memoirs II, 67 — (Pepys was Secretary to the Admiralty). An explicit naval architectural description of the Royal Charles is given by Witsen: „Aeloude en hedendaegsche Scheeps-bouw en Bestier.” (Ancient and modern Naval Architecture and Management.) (Amsterdam, Casp. Commelijn, 1671 fol. page 208). In the well known illustrated weekly „The Graphic” of the year 1890, page 561 a picture is inserted of the figure-head which formerly adorned this famous vessel.

the Royal Charles. Cornelis De Witt writes, June 23, to the States-General: „after yesterday's encounter Lieut. Adml. De Ruyter... has come to us here." Van Ghent, Johan De Lieffde and Van Nes write to the same purport.

Broken up: in 1673, chiefly from the ship's being deemed unfit for use. Since that time the coat-of-arms of the stern remained in a forgotten nook in one of the store-houses at Hellevoetsluis, till (about 1830) the Rear-Admiral J. S. May had it removed to Rotterdam and placed over the door of the armory in the large Store-house of the Navy. Thence it was transferred, about 1850, to the room for models of the Navy Office at The Hague; in the year 1883 „this unique remaining piece of the ship and an important memorial of national glory" has found its place in the Museum.

Opposite the entrance of the central compartment is placed the project of a Monument for the Dutch forces in Acheen; the huge figure represents a winged Victory, made by the sculptor Bart Van Hove. The pedestal has the following inscriptions (in Dutch):

Front: „To the founders of Dutch power in North-Sumatra 1873—1880."

Right: „Sacred to us is the remembrance of the fallen."

Left: „The navy and the landforces brilliantly upheld the honour of the country."

In front of this monument and surrounded by all sorts of cannon is a large bust of Prins Hendrik, Admiral of the Dutch fleet. It is the model made by F. Stracké for the bronze bust, which in remembrance of this Prince has been placed at the 'Prins-Hendrikkade'.

Beside the entrance of the central compartment there are two pictures representing horses, one of which, painted by J. De Gheyn, is the likeness of the steed of the 'Admirant' of Arragon who was taken prisoner at the battle of Nieuwpoort, July 2, 1600. It does not appear to be known for certain which historical remembrance may be connected with the other horse, the black one. Lower down there is a series of little portraits, but without any artistic value, of the Governors-General of the Dutch East-Indies, etc.; a drawing by C. T. Reimer of 1772, representing the audience of the Dutch governor of Ceylon granted to the ambassadors of the king of

Candia; for, as is well known, Ceylon was formerly a Dutch colony, which in the latter part of the 18th century came into the hands of England. Among the objects of an historical nature of more recent times, we notice four Dutch flags of the men-of-war „the Medusa,” „the Amsterdam,” „the Djambi” and „Metalen Kruis,” noted for their exploits in the Japan seas (1863—1864). A silver dish presented to the officers of the screw-steamship „Metalen Kruis,” by the Society „Het Metalen Kruis,” Dec. 2, 1863, also keeps the memory of these facts green; further a silver cup bestowed by Prince Hendrik on Vice-Admiral Lucas, on his 80th birthday. Next to it stands a splendid golden cup of honour presented to Vice-Admiral Jan Van Gogh on his departure to the Dutch East-Indies, and trusted as a loan to the Museum by his son Mr. J. Van Gogh; this object of art was made at the well known factory of Froment Meurice at Paris in 1883. On the other side of the door: among other things, a sword of honour presented in 1804 by the Government of the Batavian Republic, to the Lieutenant of the Navy D. Velsberg. In a glass show-case there is a piece of ordnance with a very rich and beautiful ornamentation; about its origin nothing is known for certain; we only know that formerly it was in the Prince-Stadtholder Willem the Fifth's possession; it is not unlikely that it has been a present of a person of distinction.

North of the central compartment with the ships' models, we see to the right: 10 groups in the National dress. These groups were made for the Dutch section of the international exhibition, held at Paris in 1878, and were subsequently preserved in the Dutch Museum. At the time the historical value of these groups was pointed out 1) and it was observed that, if there might be a doubt whether they had a right to be there, since the greater part of these dresses are still in use, it should not be overlooked that this will not be the case for any length of time. In Hindelopen, for instance, not one of the inhabitants is at present to be seen in the well-known dress, of which there is a specimen in the Museum, viz. a young housewife with a dry-nurse and two children. Probably, within a comparatively short time, we shall in vain look for specimens of articles of clothing,

1) Cf. Ned. Kunstbode (Dutch Art-Journal).

such as we find them collected here, and then it would positively be regretted, if the present generation had been remiss in preserving the remembrance of these costumes, just as we now regret our ancestors' not having taken care of preserving us somewhat more of their picturesque dress.

The groups are: 1. A family from the isle of Marken, consisting of husband, wife and child. — 2. A damsel from the parts beyond the Maes (Oud-Beyerland) and a female dealer from Breda. — 3. A Zuidbeveland man with his betrothed on the ice. — 4. An inhabitant of Volendam with his mother. — 5. A Schevening fisherman and fish-wife. — 6. A bride and bridegroom from Nunspeet. — 7. A fisherman from Huizen and a fish-wife from Zandvoort. — 8. A lady from Friesland with an orphan-girl from The Hague. — 9. A Walcheren peasant, asking for a kiss of a girl as toll for crossing a bridge. — 10. Two Amsterdam orphan girls.

To the left we find all sorts of weapons and some colours of regiments, formerly in the service of the Dutch republic; the latter were previously preserved in the building of the National-Archives; nearly all of them date from the 18th century. On the whole, the collection of arms, when compared with those of other Museums, is of no great importance, nor does it contain any objects of great age. A separate compartment has been reserved for what was obtained from the former Municipal armory; a glass show-case contains models of field-and fortification ordnance, with other implements of war wanted when an enemy menaced the city; these different items have been ceded as loans by the city of Amsterdam. Another separate compartment contains the section marine artillery, for the greater part derived from the model-room of the Navy office; it belongs to the 19th century. Then follow some uniforms having been worn by H. M. King Willem III, died Nov. 23, 1890, as also some of his late sons: Prince Willem of Orange and Prince Alexander of the Netherlands. Further down we see a collection formed with great exertion, containing uniforms and arms of the Dutch army, in which nearly all the successive corps of cavalry are represented; with the exception of sundry articles this collection contains whatever in this line belongs to the 1st half of the 19th century. It has been collected and presented to the Museum in 1889 by the

Baron A. C. Snouckaert Van Schauburg, Major of the Hussars, Chamberlain and Equerry to the King. The beautifully worked models of a ponton cart and a ponton-girder cart (at $\frac{1}{8}$ of the real size), used by the Russian pioneers in 1837 and of a sight called Bestongeff, with the muzzle and the breech of a cannon of 6 in use with the Russian artillery in 1838, take their origin from Russia and have been presented by General-Major C. L. Scheidler List, and formerly bestowed on the General's father by the Grand-duke Michel of Russia.

The large ships' flags suspended on the walls of the Inner court are trophies of war from the naval engagements of the Dutch in the 17th century, the times of Maerten Harpertsz. Tromp, De Ruyter, Cornelis Tromp and all the other naval heroes who were their partners. They are for the greater part English flags, but also some Spanish ones are among them.

To the right: against the central compartment there is a room having formerly belonged to a small hunting-lodge at Amersfoort, called the *Hoogerhuis*, demolished in 1879, and of yore built and inhabited by the famous Jacob Van Campen, the architect of the Townhall (palace) at Amsterdam. In this room the ancient decorations are, for the greater part, still to be seen; there is a bed-stead, enriched with painted garlands and with three compartments in which fruit is represented. Under the central compartment stands the Spanish motto: „El todo es nada” (every thing is nought). Over the eight little windows which once lighted up the room on either side there were as many paintings, of which some have been preserved. They represent „vanities” and scenes from the history of Hercules. This painting is attributed to Van Campen as well as the building of the hunting-lodge, which appears to have been founded about 1630.

Contiguous to this is the Hindelopen room, on the outside provided with penthouse and seats; within, the walls are ornamented with old tiles, whilst the gay furniture shows the peculiarities of the Hindelopen taste. But what, amidst these surroundings, most attracts attention, is the fine group of a lady from Hindelopen, looking with delight at her baby, carried by the nurse, whilst on her right a bigger infant clings to mother's dress.

Vehicles: two sedan chairs from the 18th century, a pleasure-

chariot, richly decorated, with painted panels, supposed to be from the hand of A. Schouman; ice-sledge, both from the 18th century; carriage (berlin) used by king Willem I; old-Dutch chaise, etc.

Mementos of the winter-quarters of the Dutch in Nova-Zembla. As is well known the expedition to the North under Jacob Van Heemskerck and Willem Barentsz. took place between 1596 and 1597; numbers of objects of various nature, probably considered useless to be carried back on the home voyage, were left behind on the inhospitable island, where, nearly three centuries later, they were found, in 1871, by Captain E. Carelsen, of Hammerfest, and in 1876 by Mr. Charles Gardiner, of Goring (Oxfordshire) and presented by the latter to the Dutch Government. The objects are mentioned on the written lists placed near them.

Somewhat further down right and left, all sorts of models relating to shipbuilding, coast-lighting, salvage and life-boat institutions, etc. High on the south wall: ship's flags taken from pirates, etc. of the Indian Archipelago. Further some old pictures in oil colours of former factories of the Dutch in Asia, as also a series of painted portraits of governors of the Rotterdam chamber of the East-India Company.

**Ecclesiastical
Architecture.
VIIIth, IXth and
Xth centuries.**

No. 176 of the ground-plan.

Ascending the south stairs of the inner court we come to a series of halls showing the development of ecclesiastical architecture from the earliest time up to the 15th century 1). The first hall we enter is from the period of Charlemagne. The floor is imitated after that of the gallery in the Cathedral church at Aix-la-Chapelle. To the right there is a remarkable remnant from the ancient Egmont Abbey: it is a sculptured stone, tympanum, representing St. Peter with the keys of heaven and earth; kneeled on his right and left are represented Count Diederik of Holland and his mother Petronella, widow of

1) The particulars which follow now, are for the greater part derived from the „Description of the decoration of the halls of the Dutch Museum for History and Art at Amsterdam, by Jhr. Mr. Victor De Stuers”. Printed at The Hague at Belinfante Bros. 1887, further from accounts kindly given by Dr. P. J. H. Cuypers.

Floris II. Of all the greatness and pomp of this celebrated Abbey, which, with its rare library, was destroyed in 1573, this stone is one of the few remnants. The altar on the south wall is an imitation of that in the old crypt of the St. Servatius' church at Maestricht, while the painting, as far as regards the upper part, has been borrowed from the Evangelarium of Egmont Abbey, preserved in the Royal Library at The Hague, from specimens of Ravenna Nola, and the lower part from a very old woven material (perhaps as early as the 4th century) preserved in the treasury or muniment room of the St. Servatius' church.

**Ecclesiastical
Architecture
XIth and XIIth
century.**

No. 175 of the ground-plan.

This hall represents the type of the ecclesiastical architecture of the 11th and the early part of the 12th century; the door-posts and arches are borrowed from Rolduc Abbey of the year 1108. The painted ornamentation is imitated after that of the Romanesque portion of St. Servatius' at Maestricht and of the chapel of St. Ulrich near the „Kaiserhaus" at Goslar, from the latter part of the 11th to the early part of the 12th century, and after remains of wall paintings in the crypt of the cathedral at Chartres. The glass, fastened in lead, has been made according to the oldest specimens cited by Abbé Texier, in the „Annales Archéologiques" of Didron aîné.

In the centre of the hall stands a copy of the reliquary of St. Servatius. The original of gilt brass, richly ornamented with chasing, filigree, enamel and stones, is in the late-Romanesque style of the middle or the latter half of the 12th century.

**Ecclesiastical
Architecture
XIIth and XIIIth
century.**

No. 174 of the ground-plan.

The architecture of this hall is an imitation of that of Our Lady's Minsterchurch at Roermond, dating from the end of the 12th or the early part of the 13th century. The painted ornamentation is borrowed partly from this church, partly from the cathedral at Tournay; the floor is made after the remains of the one to be found in the gallery of Our Lady's Minsterchurch. The glass in lead is after samples from the 13th century, cited in the „Annales" of Didron.



VIEW IN THE SECTION OF ECCLESIASTICAL ARCHITECTURE.

The window in burnt glass is a copy of part of a window from the church at Chartres; it represents the temptation of Christ by Satan, Christ on his way to the marriage feast at Cana, and Christ turning water into wine. This window was presented to the Museum in 1887 by the firm of Champigneulle at Paris, who restored the famous window of the cathedral at Chartres.

In the centre of the hall the eye is drawn to a reproduction of the tomb of Gerard III of Gueldres and his consort Margaret of Brabant in Our Lady's (Cf picture 30) at Roermond. The two recumbent effigies are especially remarkable for the knowledge of the costume in the 13th century 1).

**Ecclesiastical
Architecture
XIIIth century.**

No. 173 of the ground-plan.

The tracery, profiling and columns with capitals are imitated after those of the Cathedral at Utrecht. The painting is followed after that of the church of the Dominicans at Agen. The window, in glass fitted with lead, after one in the Cathedral at Cologne, is a present of Mr. F. Nicolas at Roermond; the one in burnt glass with figures was presented by Mr. Machhausen, painter on glass at Coblenz; the latter is a copy of a 13th century window, also in the Cathedral at Cologne. By the side of an altar are exhibited three horns of the narwhal or unicorn-fish, from the treasury of the chapter of St. Mary at Utrecht 2).

**Ecclesiastical
Architecture.
XIVth century.**

No. 172 of the ground-plan.

The architecture has been derived from the 'Bovenkerk' at Kampen; the tracery and capitals, as also the glass fitted with lead, adorned with crowned hatchets — the arms of the sculptors'

1) Gerard III, Count of Guelders and Zutphen, succeeded his father Otto in 1202. He was in 1206 betrothed to Margaret, daughter of Henry of Brabant and of Maud of Flanders; he died in 1229, and she two years after. Originally this monument was polychromated; in 1873 it suffered a restoration (Cf. Witkamp, *Geschiedenis (History) der 17 Nederlanden* II, 421; H. Havard. „La Hollande à vol d'oiseau” and the paper of Ch. Creemers in the „Publications de la Société historique et archéologique dans le duché de Brabant” XIV, 433).

2) These and similar horns were considered in the Middle ages to have come from a fabulous quadruped (Unicornis) of a white skin and in the form of a horse with cloven hoofs and a long straight horn in the middle of the forehead, in whose existence they believed even in antiquity and which is made mention of by Aris-

guild of that place, are exact imitations of specimens still extant from the 14th century. The painting of the vaulted ceiling is followed after remains of painting in the Cathedral at Freiburg in Brigau, and in Our Lady's chapel in the Cathedral at Mayence. The figures next to the windows are reproductions of wall-painting in the now demolished church at Sevenum, in the see of Roermond; they represent the Apostles S.S. Peter, Andrew, James the Greater and Bartholomew, besides S.S. Barbara, Catharina, Apollonia and Agatha 1).

In the hall there is an altar, derived from the church at Kidrich; the retable is enriched with painting from the Cologne school. Before the altar are placed carved oaken pews from the now demolished Little Church of Edam, and some very beautifully sculptured Gothic panels, taken from the organ of the church at Naarden. We especially draw attention to the beautiful carving of these panels; ceded as a loan by the Roy. Archeological Society.

**Ecclesiastical
Architecture.**

XVth century.

No. 171 of the ground-plan.

The little columns, tracery, profilings, etc. are made according to those in St. Michael's church at Zwolle. The glass fitted in lead is followed after fragments in the church of the

Dominicans at Maestricht.

The painting of the ceiling is borrowed from parts which have been discovered at the restoration of the church of St. Nicholas; the figures are copies after those in Our Lady's choir of St. Martin's church at Venlo.

The altar has an old retable with two shutters the painting of which is much damaged; it takes its origin from the „Wynhuistoren” at Zutphen and has been ceded as a loan by the Churchwardens of St. Walpurgis' there.

**Ecclesiastical
Architecture.**

XVth century.

Nos. 166 and 167 of the ground-plan.

The southern portion of this hall shows an imitation of the capitals of the churches at Wouw, Nymegen, etc. The tracery and the painting of the ceiling are followed after those

totle and Pliny. The animal was the emblem of chastity, strength and swiftness and, it was said, could be tamed only by a maiden.

1) All the spaces on the wall next to the windows of the choir in the said church were ornamented with similar figures.

of St. Lucy's choir at Venlo and of the Parish church at Blitterswyk. The painting on the south wall is a copy of the wall-painting of the year 1337 of the church of the Dominicans at Maastricht.

On the wall we see a fine Gothic pulpit with panels, in which there is Gothic carving with the Burgundian cross and fire-steel, taken from the convent at Uden, province of North-Brabant.

The north extremity of the hall shows ceiling paintings suggested by those of the 'Bovenkerk' at Kampen and of the church of St. James at Utrecht.

Near the north-east window there is a Gothic shrine for keeping the chrism.

In the centre of the hall: show-cases with mediaeval embossed and cast brass objects for church use, such as: candelabres, aquamaniae, etc.

**Ecclesiastical
Architecture.**

XIIIth century.

No. 168 of the ground-plan.

This hall occupies part of the south-east pavilion. Somewhat modified with regard to dimension, it shows a reproduction [of the 13th century chapel of Aduard Abbey in the province of Groningen. This chapel was built entirely of brick, and a very defaced portion, which is used as a school, is still extant. The building is a very remarkable specimen of what, in the 13th century, could be constructed, exclusively with bricks. From it we can see what may be created out of a plain indigenous material, when it is wrought into profiled brickbats, ornamented with foliage or figures, enamelled or glazed, and arranged with ingenuity and taste 1).

The glass fitted in lead, has been arranged after fragments from the same century, cited by Didron „Histoire de la Verrerie”. The painting has been followed after specimens and figures of the 13th century wall-painting in the nunnery at Gurk and after samples from churches on the Rhine, as from the church of Cunibert at Cologne. Especially note-worthy are the enamelled green tiles in the walls; these have been copied from fragments of tiles found in the ancient chapel itself.

1) Compare on this chapel also „De Nederl. Kunstbode (Art-Journal), 1879.”

**Ecclesiastical
Architecture.
XVIIth century.**

No. 165 of the ground-
plan.

The architecture of this hall carries the spectator back to the 17th century, viz. the time when Hendrik De Keyser and Vredeman De Vries formed a school, taking its inspirations from classical architecture. The windows on the westside are adorned with two curious old burnt glasses, one of which shows the arms of Alkmaar, and the other those of Hoorn; the latter represents the naval engagement on the Zuiderzee against the Spanish fleet under Bossu in 1573. On the north wall there are copies of the painting discovered in 1879 in the Cathedral of St. Laurence at Rotterdam. To the right is seen the painting in the former chapel of the Barbers- and Surgeons' Guild there. When the said church was in 1572 transferred to the Reformed, this guild remained attached to its chapel. The altar was indeed broken out, but at that time too much taste and love of art prevailed to put up with a bare wall. The guild determined on having on the spot where the altar had stood a large wall-painting, which was found back in 1879. If the guild's patrons, Cosmos and Damianus, could no longer be the subject of this work of art, yet, as well the then prevailing religious feeling as the place where the painting was to appear, required its having a religious character. It was resolved, in elegant letters and in a rich frame, to write on the wall the parable of the good Samaritan, since it treats of the healing of wounds and the charitable care of a sufferer. The text ingeniously chosen by the guild is taken from St. Luke, Chapter X. The beautifully drawn frame evinces the style of the early part of the 17th century and calls to memory the elegant decorations of Vredeman De Vries; it is formed by a triumphal arch; of the Ionic order and placed on a broad cornice. On the head fantastic flourishes form a capping enriched with three vases filled with roses. A rich lambrequin and two corbels in the form of female heads adorn the lower cornice. The emblems of the guild are to be seen in three different places: on either side three barber's basins are suspended on a projecting perch; at the bottom a comb and a pair of scissors are fastened to a depending ribbon 1).

1) Compare on these wall-paintings, etc. in the church at Rotterdam „De Nederl. Kunstbode (Art-Journal), 1879.”

To the left a copy of the painting on one of the pillars in the said church, in 1573 paid for by the guild of St. Severin, or of the weavers, at Rotterdam. The richly adorned cornice surrounds the text from the 1st epistle of St. Paul to the Corinthians, Chap. XIII; the whole is crowned by the guild's coat-of-arms, and a shuttle between two flowers of flax. Like the painting just now mentioned it was discovered in 1879.

One of the windows on the east side shows a curious, ancient burnt glass, representing the Stadtholder Prince Maurice, kneeling. He raises his eyes to the word „Jehova”, which is indicated in Hebrew characters. At the top stands the Prince's escutcheon, surrounded by the Order of the Garter. This glass, taken from the convent of St. Agatha, appears at the time to have been presented to it by the Prince. The Principals of this convent presented it in their turn to the State, in behalf of the Museum. The reading desk ought properly not to stand here; it is derived from the Society „Felix Meritis” and consequently is no pulpit; it dates from 1777.

On the wall: some ancient escutcheons taken from the church at Edam, a model in terra-cotta of the tomb of Admiral Maerten Harpertsz. Tromp, at Delft, etc. And herewith our walk through the division of Ecclesiastical Architecture takes an end.

In the middle of the hall is exhibited beautiful iron forge-work, as: keys, locks, knockers, studding-work, etc. as also some old bindings of books.

Senate-house hall.**XIVth century.**

Nos. 163 and 164 of
the ground-plan.

The halls now following represent the Domestic life of our ancestors. The remarkable ceiling with its solid oak rafters is imitated after the Senate-house at Sluis, dating from the year 1396. This building is the oldest well preserved Senate-house in Holland, the oldest monument testifying of the rise of our communities, the harbinger of the modern history of Holland. Against the north wall there is a Gothic oaken press, from one of the chapters at Utrecht; besides there are tapestry hangings from the 17th century, representing rural scenes in the manner of David Teniers. On the south side of the hall may be seen a cast of the

beautiful and richly ornamented fire-place from the ancient 'Markiezenhof' (marques court) at Bergen-op-Zoom, from the latter half of the 15th century. The sculpture represents: among other things, St. Christopher carrying the child Jesus through the water, and beneath this the escutcheon of the magnificent Jan Van Glymes, Marques of Bergen, surnamed „Jan mette lippen" (John with the lips), of whom it is recorded that he was the father of 50 children and died in 1494, as is attested by an old rhyme:

....„Had vyftich kinders, 't was mans ghetier,
Sterf duyft, vierhondert, tneghentich vier." 1)

The show-cases in this hall contain all sorts of earthen bottles and cans from the 15th, 16th and 17th century. The collection of stone bottles of the Royal Archeological Society is arranged here in a separate show-case.

Senate-house hall.
XVth century.

Nos. 161 and 162 of
the ground-plan.

The ceiling of this hall, as well as the chimney, is an imitation of those in the Senate-house at Zwolle, which was built by the architect Master Berent in 1447. The two painted blazons before the fire-place are imitated after those adorning a mantle piece at the Castle of Loevesteyn; one of them is the coat-of-arms of Philip the Fair, Archduke of Austria, Duke of Burgundy, Count of Holland, etc., afterwards King of Spain; above the escutcheon may be read his challenging device: *quy vouldra*; the other one is that of Albert, Duke of Saxony and Stadtholder General of the Netherlands, in which dignity he obtained Loevesteyn as a security, which, however, afterwards was cancelled and instead of which he got the hereditary Stadtholdership of Friesland as far as the Lauwers as a feoff; the little escutcheons over them are those of Austria and Spain. This painting dates probably between 1491 and 1495 2). The chiselled

1)Had fifty children, it was the man's thriving,
Died one thousand four hundred and ninety four.

2) Cf. Van Dam van Brakel. The origin of Loevestein and Monnikenland. Gorinchem 1856, 8^o, 45—47.

escutcheons with a silver cross represent the coat-of-arms of Zwolle. The bar before it is enriched with very old lions couchant, dogs, cats, monkeys, etc., carved of oak-wood and which support escutcheons with blazons of the Dutch provinces, but the painting of which is much damaged; these figures have come from the old Court of Holland at The Hague. At the north side of the hall there is an hexagonal stove of German pottery from the early part of the 16th century, with painted scenes from the life of Samson, executed in blue, yellow and pink colours. On the wall there are Gobelins of the Burgundian period and others from the 1st half of the 16th century. In the middle of the hall: show-cases with fine wrought iron, as: keys, locks, knockers, bands, etc.; articles of tin, or brass, and caskets, of which some have a leather covering and metal bands, and others are ornamented with inlaid work. Before leaving this hall particular attention is required for the touch-stone top of a table artistically inlaid with pearl-mother by Dirck Van Ryswyck, an Amsterdam artist who flourished in the middle of the 17th century and whose magnificent works have been sung by Joost Van den Vondel.

**Vestibule and
kitchen.**

XVIIth century.

No. 158 of the ground-
plan.

On the walls: Old Delft tiles in colours, and representations in Delft earthenware tiles. The doorposts have nice carpenter's work enriched with wood-carvings from the latter half of the 17th century; the western doorpost is from the house called „Keulen” (Cologne) in the Main market at Rotterdam, where in the early part of that century the renowned printing-office of Van Waesberghe was established. In the kitchen we see a winding staircase with a very nicely carved baluster (Cf. pict. 31). Over the door there is a carved panel, probably originally a sign-board, representing an ancient post-chaise. Further a fire-place from the 17th century with an iron crook (pot-hook with cramp).

Pavilion hall.

No. 157 of the ground-
plan.

By an iron gate, a remarkable product of modern forge-work, we now enter the eastern Pavilion-hall, containing among other things all sorts of gold and silver objects of very costly nature.

On the wall are suspended the renowned Middelburg tapestry



VESTIBULE AND KITCHEN; 17TH CENTURY

hangings made by Jan De Maecht, dating from the latter part of the 16th century; one represents the damage done by the Zeelanders to the fortifications of the Spaniards at the siege of Zieriksee in 1576, the subject of the other is the attack of the Zeelanders on the Spanish fleet under Sancho D'Avila, between Beveland and Walcheren in 1573. The border of these carpets is conspicuous for the ingeniousness and elegance of the drawing.

In the then following turning show-case are exhibited all sorts of small objects in silver, as spoons, trinkets, etc.

The glass-ware is contained in five show-cases.

Placed together are: 1^o. cut and cast drinking glasses; among the former there is a glass of great age — perhaps as early as the 12th century — the so-called „Hedwig glass”, on which shapes of animals are cut in relievo. These shapes seem to point at a Byzantine origin; similar glasses are only found in the collections at Breslau and at Nurenberg.

2^o. German cilindric beakers of green glass, richly ornamented with painted arms, the greater part of them from the 16th and the early part of the 17th century, as also Dutch rummers of the 17th century.

3^o. Venetian glass and what, in former centuries, has been produced, under that name, in Holland.

4^o. Glasses with etched and dotted portraits and ornaments; some of these, such as that by A. Schouman, are exceedingly fine. In the north-east corner of the hall there is a turning case with objects in gold and silver, a few of which are of Indian origin.

The three cases following contain the most remarkable beakers and bumpers, etc., of silver, gilt silver, and gold. Among these the most noteworthy are, in the first show-case: three beautifully wrought chalices of the 13th, 14th and 15th centuries; the two former from the old Minster church at Utrecht. — Beaker of the chapter of St. Mary at Utrecht, of 1686. — Reliquary of gilt brass, in the form of a human head, 14th century, a master-piece of mediaeval embossing and chiselling 1). — Embossed drinking vessel with the

1) Perhaps of North-French origin (Cf. Louis Gonse. *L'art gothique*. Paris 1891, p. 449—451).



OLD-DUTCH BEDROOM;
middle of the 17th century.

portrait of Willem Courten, in prison; the inscription is to the following purport: On March 2, 1567 the Duke of Alva intended to take away Ghuilliam Courten's life, but God has given victory by his spouse Marghuerita, March 29, 1567 1). — Tankard and salver from the town of Flushing, of about 1608. — Beaker of Voorne with lid and enameled ornamentation. — Embossed silver gorget of St. George's guild at Stryp, 17th century. — Drinking horn of the Mainskippers' guild at Stavoren of 1538. — Gold cup presented to H. Swaerdecroon in 1729. — Gold cup presented to captain Cornelis Schryver in 1724.

In a separate closet between the north windows: an embossed silver image representing Atlas bearing the globe. On the pedestal there is an embossed plate with Mercury and the shepherd Argus. This exquisite piece was wrought by the celebrated Paulus Van Vianen in 1610 and was bequeathed to the Museum by Mrs. Tirion née Scheltes, in 1855.

The central show-case contains the silver objects ceded by the city of Amsterdam as a loan. Among them are conspicuous the drinking-horns and beakers of the Cross-bow shooting-house and of the old guilds of the Arquebusiers and of St. Sebastian; the drinking-horn with St. George on horseback is the same which figures on B. Van der Helst's celebrated picture „Civic-guard banquet.” Further are note-worthy nicely wrought chains of the Arquebusiers' guild, badges, etc.

In the third show-case, besides a number of silver objects of art of different nature, our attention is especially called to five high reliefs in silver by Mathias Melin, an almost unknown Dutch artist from the first quarter of the 17th century; they represent episodes from the life of the Italian general Johannis Baptista Spinola. Important as historical relics are the silver drinking cup from Dirk Schey, on which is engraved his adventure on December 29 and 30, 1626. This plain boatman gained renown by his expedition from Cologne, in a boat specially arranged by him for the occasion. Amidst frequent dangers and along hostile towns, he succeeded in carrying down the Rhine and safely taking to Holland, besides a number of valuable

1) This Courten's portrait has been noted above, page 89.



OLD-DUTCH BEDROOM
of the 17th century.

things, a very considerable sum of money destined for the Spanish garrisons of the neighbouring towns. For this extraordinary feat the Stadtholder Frederick Henry presented him and his companions with the booty taken, and besides made him, as the planner of the expedition, a ship's captain to the Admiralty of Amsterdam. Afterwards he assisted in the taking of Schenkenschans and died at an advanced age. His great-grandson was Vice-Admiral Gilles Schey. — Embossed silver charger with hinge, captured at the taking of Tunis in 1535 from Haradin Barbarossa and presented to the town of Grave by Maximiliaan of Egmond, Count of Buren, (died Dec. 23, 1548), whose only daughter Anna Van Buren became the first consort of Willem I, Prince of Orange. Maximiliaan's coat-of-arms enamelled in colours adorns the outside, round which also an inscription of the following purport is placed: „This gem has been gained by Maximilian, count of Buren, on the infidels in Africa and on December 28 A.D. 1536 bestowed on the town of Grave”. — Golden cup or beaker with enamelled representation of the expedition to Chatham (June 21—23, 1667, and ornamented with embossed acanthus leaves, raised with white and black enamel; the various places are denoted by the following inscriptions: „Chatham”, „Upton”, „Queenborow”, „t' Isle of Shepey”, „fort Shirnasse”, and „Rochester”; the lid is level and is adorned with the enamelled coat-of-arms of Holland. This cup was presented by the States of Holland and Westfriesland to Lieutenant-Admiral-General Michiel Adriaensz. De Ruyter in remembrance of the said glorious expedition; a similar cup or beaker was bestowed by the States on Cornelis De Witt, Deputy of the States-General in the fleet and a like one on Lieutenant-Admiral the Baron Willem Joseph Van Ghendt. De Ruyter's cup was in 1892 bequeathed to the Museum by the late Mrs. E. C. H. C. Des Tombe, dowager of Count G. J. Van der Goltz; Cornelis de Witt's cup is in the collection of Mr. Von Rothschild at Francfort, while the one of Lieutenant-Admiral Van Ghendt has disappeared. — Gold chain with medal of De Ruyter. —

The turning show-case in the north-west corner of the hall contains a beautiful collection of Cloisonné, Enamel and Miniatures, on metal, ivory, etc., from the 15th, 16th, 17th and 18th centuries.



OLD-DUTCH ROOM WITH CYLINDRICAL VAULT;
of the 17th century.

In the other two show-cases are exhibited electro-typic reproductions, manufactured by the firm of Elkington & Co., after elsewhere extant beakers, tankards, chargers, etc. in precious metal, excelling by beauty of outline and artistic embossing.

Hall. This apartment, representing an old-Dutch bedroom of the middle of the 17th century, forms an exceedingly picturesque whole, especially the old-fashioned fire-place with the surrounding objects. (Cf. plate No. 32). In the show-case there are some objects of art in terracotta from different periods; in a separate glass case there is a full length statuette of Bilderdyk by J. Th. Stracké.

Hall. Following the dotted line of the plan we here see cases with nicely inlaid ornamentation and the oaken lining of a room from the 17th century, burnt glasses with coats-of-arms and scenes in tiles, one of which represents the Delf-ware trade.

Hall. The chimney and oak lining date from the year 1626 and are from a house at Dordrecht. The ceiling painted in compartments, from the latter half of the 17th century, representing Morning and Evening, formerly adorned the bedroom of Mary, eldest daughter to king James II of England and consort to Willem III, Prince of Orange, afterwards king of England; it was taken from the former residence of the Stadtholders on the 'Binnenhof' at The Hague. The gold-leather hangings are from the same time. (Cf. picture No. 33).

Hall. The chimney and lining in timberwork are from the first half of the 17th century. The portion to the right is from a house at Zalt-Bommel; that to the left from Brouwershaven, and is a present of Mr. F. J. Hallingse. The beautifully painted wooden cylindrical vault is from one of the apartments at the 'Binnenhof' at The Hague, that of Mary Stuart, Princess Royal of England, daughter to king Charles I of England and consort to Willem II, Prince of Orange. The gold-

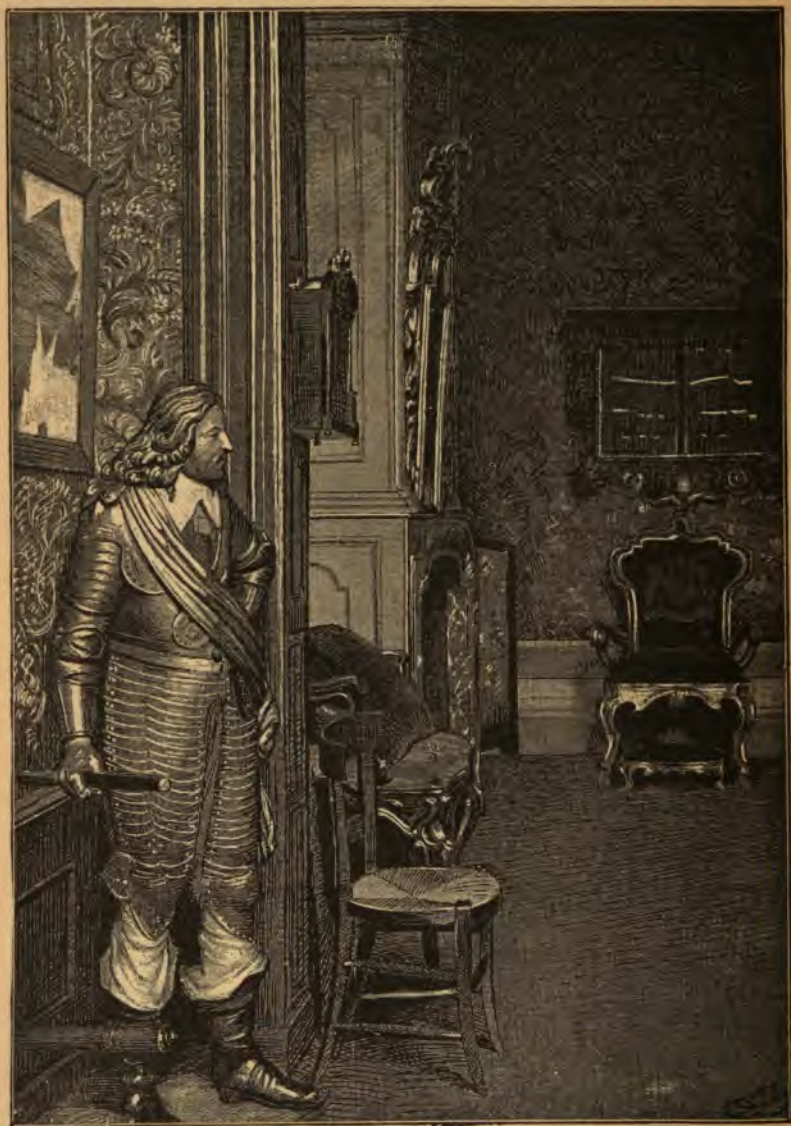
leather hangings are from the latter half of the 17th century and the furniture from the same time. (Cf. picture No. 34).

Hall. The lining in timberwork is from the latter part of the 17th century and was taken from the demolished house at The Hague, formerly belonging to Constantyn Huygens, consecutively Secretary to three Princes of Orange, Frederik Hendrik, Willem II and Willem III; the house has originally been built by Jacob Van Campen. The blue silk material in the compartments of the timberwork deserves to be noticed. The ceiling, painted by Gérard De Lairese (1640—1711), represents Apollo and Aurora, and was presented by Mr W. F. Piek.

On the wall we see a weather-glass with dainty carving, in which the arms of the Republic and of the 7 Dutch provinces have been introduced, and which was manufactured by Langkamp in 1709. — Among the furniture there is a black wooden closet, inside enriched with painted panels, representing Adam and Eve in Paradise.

Hall with historical relics. The painted ceiling dates from the latter half of the 17th century, and was taken from the Stadtholder's palace at Leeuwarden; the gold-leather hangings are from the 18th century. Among the historical relics the following deserve attention: the clothes of the Princes Ernest Casimir, Henry Casimir and Willem Frederik, as also two pistols having belonged to the latter, exhibited in a case in the wall, further the violet dressing-gown stitched with silver flowers, used by Willem III, Prince of Orange and King of England (b. 1650, † 1702); with it there is the under-waistcoat worn by this prince on his deathbed, etc.

The show-case in the middle of the hall contains among other objects the following curiosities, a silver chalice, paten, gold ring and fragment of a crozier, found in the grave of Bernulph, Bishop of Utrecht, deceased in 1054. — Lock of the hair of Jaqueline of Bavaria, Countess of Holland (born 1401, † 1436). — Gold Beggars' medal and wooden Beggars' bowl. — Bible according to tradition from Lieutenant-Admiral-General De Ruyter. — Lock of



HALL WITH HISTORICAL RELICS.

the hair of Vice-Admiral Cornelis Evertsen. — Idem of the Stadtholder Willem IV, Prince of Orange. — Gold box with a piece of gold-ore on the lid, presented to this Prince by the West-India Company. — Gilt silver regal crown, present of the Duke of York, afterwards King James II of England, to a negro-chief on the coast of Guinea, and captured there by De Ruyter. — Red velvet bag, used by the Grand-Pensionary Johan De Witt, to keep state-papers. — Spectacles of Dominus A. Geesteranus. — Portrait of the Lieutenant of the Navy J. C. J. Van Speyk, and fragments of the wood and flag of the gun-boat in which he had himself blown up, Febr. 5, 1831. — Pewter milkjug, etc., used by Lieutenant-Generaal D. H. Baron Chassé, during the defence of the citadel at Antwerp against the French army in 1832.

In the hall: Fine oaken press in rococo style, from the 18th century 1). — Chair said to have been used by Johan Van Oldenbarnevelt. — Chair of state with the carved arms of Holland, Zeeland and West-Friesland. — Chair of Lieutenant-General Baron Chassé, used in the citadel of Antwerp, 1832. — On the wall, in a glazed frame: fragments of the mantle of Hugh Grotius. (Cf. picture No. 35).

Hall, The painted ceiling is from the latter part of No. 151 of the ground-plan. the 17th century, and represents a prince, conducted by Mars to Jupiter. The mantlepiece, taken from a house at Amsterdam, is a present of Mr. A. B. Geels. The gold-leather hangings date from the 18th century. In this hall there are four chairs of state with the arms of the Stadtholder Prince Willem V, and on the wall there is a carved wooden gun-rack, from the Governor-General of the Dutch Indies, Swaerdecroon. The eastern portion of 151 form a separate room. The wooden wall-lining is Chinese work from the latter half of the 17th century; it formerly adorned an apartment in the palace of the Friese Stadtholders at Leeuwarden.

Hall. In this hall there is a carved gun-rack of Asiatic origin, with the arms of the family Tromp, No. 146 of the ground-plan. derived from the family Van Beresteyn, and

1) The wooden image of the Stadtholder Willem II represented on picture No. 35, is now placed in the vestibule of the Dutch Museum.

primitively having belonged to Maerten Harpertsz. Tromp 1). The weapons are in part of European and in part of Asiatic make. The show-case contains a number of images and other objects of bronze, for the greater part from the 17th and the 18th century, but among which some of mediaeval origin, as also some fine medallions in lead from the 17th century.

Hall.

No. 147 of the ground-plan.

The Gothic lining of oak timberwork and the cupboards on the wall are from the 15th century; on the carved wooden covering (modern reproduction after samples from that time) there are ten various bronze images, said to represent Counts and Countesses of Holland; they date from the 15th century and belong to the city of Amsterdam, being in its possession since 1690. It does not appear to us an unlikely guess that these master-pieces of the art of founding metal take their origin from a mediaeval tomb of a prince or princess of the 15th century, formerly perhaps having figured in the ruined Abbey of Egmont. As is proved by some monuments of that time still extant elsewhere, figures of a similar dimension are seen placed in niches on the side panels of such tombs 2).

The chimney hewn in stone is from the same time; it is from a house in the province of Utrecht, probably from the castle of Loenersloot, and was presented by Mr. S. Muller Fzn. D. C. L. — Iron plate of a hearth from the early part of the 16th century. — Among the presses in Gothic style excels a fine oak closet standing in the middle of the hall, formerly in the alms-house at Alkmaar, of yore founded

1) The escutcheon with the inscription Maerten Harpertsz. Tromp Admil., evidently dates from the latter part of the 17th century, and therefore has been added a long time after the great commander's death, perhaps by his grandson and namesake Mr. Maerten Harpertsz. Tromp, b. at Delft, April 10, 1659; d. March 5, 1708, Common Councillor at Delft (1691), Alderman (1695—1700), Treasurer of the main Fishery, and Deputy to the States council (1701). He had no issue of his marriage with Catharine Beyer; his sister Dina Cornelia Tromp was married to Thomas Christiaensz. Van Beresteyn and in that way the escutcheon may have come in the possession of the family Van Beresteyn. (Cf. Notes and information concerning the family Van der Tromp, or Tromp in „Rotterdamsche Historiebladen.”)

2) As e. g. on the tombs of Philip the Bold, Duke of Burgundy (died 1404) and of John without Fear, Duke of Burgundy (died 1419), both in the Museum at Dyon.



HALL WITH MEDIAEVAL FURNITURE.

by Pieter Claessoen Palinck and Josina Van Foreest. This beautiful piece of furniture belongs to the Roy. Archeological Society. A Gothic iron chandelier from the 15th century and wall tapestry of the 16th century complete the furniture of this apartment. (Cf. plate No. 36).

Hall. The chimney with a nicely carved oaken frieze is in the style of the *Renaissance*. The corbels (representing Adam and Eve) are casts after those of Maerten Van Rossum's house at Zalt-Bommel, early part of the 16th century. The iron plate of the hearth is from 1592, and the hearth-stones with ornamentation in relief are imitated from models from the latter part of 16th century. Over the chimney, a picture from the early part of the 17th century, represents a family seated at table.

In the show-case we see a collection of wooden carved images and other objects among which excel: a pair of little bellows from the 15th century, on which, in sculpture, the flight to Egypt is represented, — chessmen from the 16th, and an image, representing a rat-catcher, from the latter half of the 17th century.

Hall. The fire-place, the pilasters and corbels of which are cast after those of Maerten Van Rossum's house at Zalt-Bommel, is of the first half of the 16th century. The iron plate of the hearth dates from 1541; the hearth-stones are from the 16th cent. The lining in timberwork opposite the window matches the chimney; that near the exit of the hall has chiselled scenes from the history of Loth, from the marriage feast of Peleus and Thetis, and from the judgment of Paris; it is executed in the style of the *Renaissance*, is from a house at Enkhuizen, and belongs to the Roy. Archeological Society. — Bedstead enriched with fine carving, latter half of the 16th cent., the property of Jhr. Dr. J. P. Six.

In the show-case is exhibited a rather interesting collection of ivory carving from the 15th to the 18th cent.; noteworthy are: a fragment of a crozier from the 15th cent., images and bas-reliefs by F. De Bossuit, G. Van Opstal and J. B. Xavery, etc.

National Normalschool. The National Normalschool for teachers of drawing is established on the upper floor in the north-east part of the National Museum. It aims at training teachers of freehand, architectural- and machine drawing, and of modelling. The complete course lasts three years; the fee amounts to f 30.—. Every pupil, who having followed the entire course, obtains a diploma after having passed an end-examination, is presented with a sum of f 100.—. The school is under the direction of Mr. W. B. G. Molkenboer.

National school for Art applied to Industry. It is established on the upper floor in the north-west part of the Museum and furnishes instruction in the applying of architecture, sculpture and painting to the various branches of industry, and in artistic needlework. The complete course lasts four years. The fee is f 30.—. The school is under the direction of Mr. J. R. De Kruffyff.

Visitors of the schools, apply for admission to the Directors of these institutions.

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1. 1639. *Portrait of Rembrandt*
(*Rembrandt's self-portrait*)
2. 1641. *"Blind Man"* B. 42
3. *"Burial of Jesus"* B. 84
4. *"The Descent from the Cross"* B. 2
5. *"The Boy with the Apple"* B. 212
6. *"The Anatomical Lesson"* B. 276.2
(*stated in diary*)
7. *"Baron van der Meer"* B. 285.2
8. *"The Hundred Guilder Print"*
(*Unfinished sketch*) (*Christening*)

Drum -
green above

Drum - in view
condition of each drum - red drum substituted with red

A drum (Drum) had yellow drum

Drum, putting in drum in order - red

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